

MUSICAL FETTER

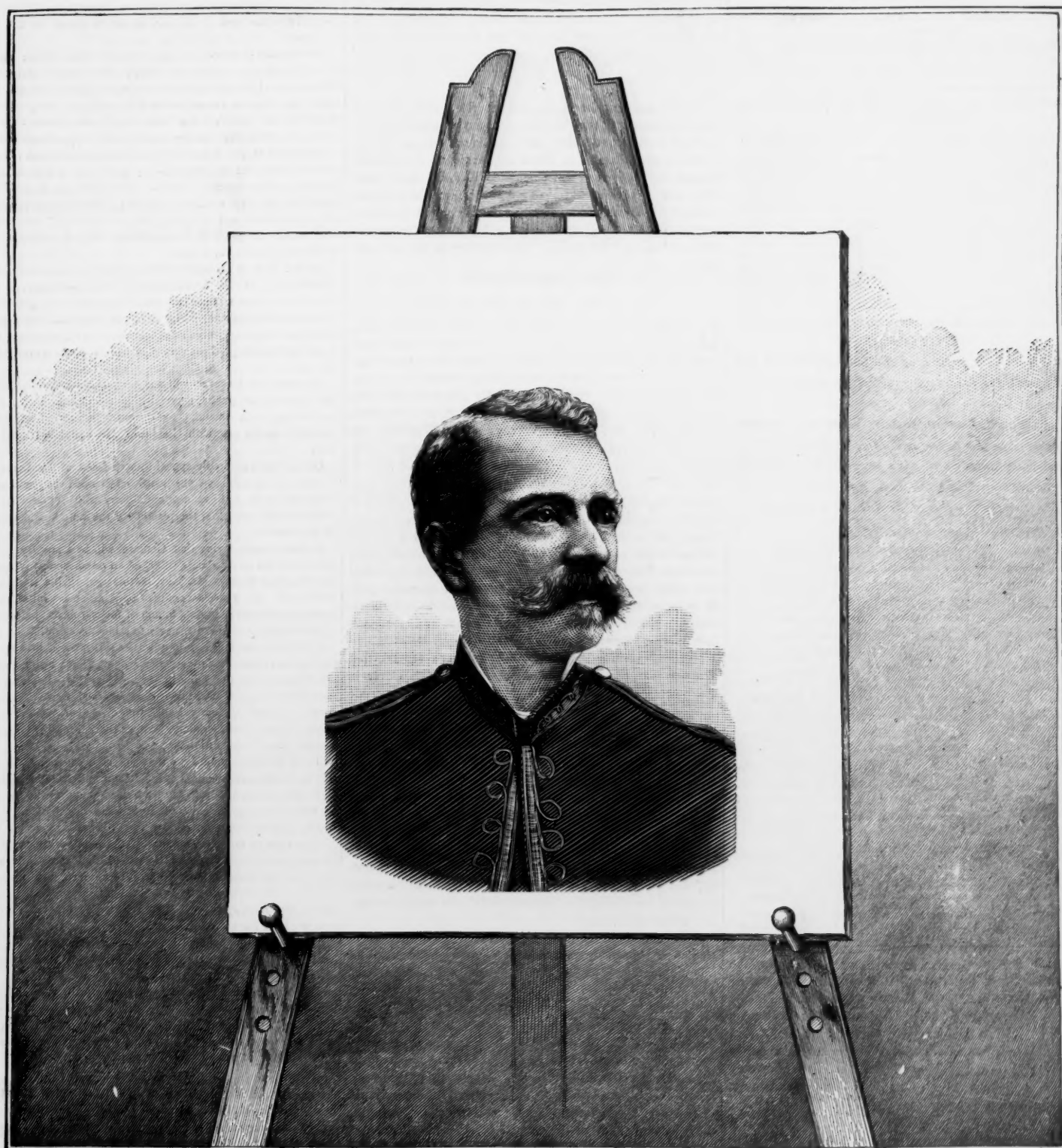
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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E. A. LEFEBRE.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past four and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
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Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janauscheck,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Montijo,	Stagno,
Kelllogg,	Lilian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damsrosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucicault,
Lena Little,	Guadagnini,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Booth,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberati,	Max Treuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappa,
Geisinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseph,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glenn,	Hermann Winkelmann,
Sarah Bernhardt,	Louis Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitz,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Franz Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Lax,	E. A. Lefebvre,	

WHAT with the German opera season just begun at the Thalia Theater, a short season of Italian opera by the Cambiaggio-Sieni Opera Company announced for the 20th inst. at the Star Theatre, the grand opera in German under Dr. Leopold Damrosch at the Metropolitan Opera House and Italian opera under Mapleson at the Academy of Music, the fears of those who predicted that New York would be without opera this season must have been changed to a feeling of *embarras de richesse*.

THE advertisement of the Metropolitan Opera House for the coming season is concentrated in the words "Grand Opera in German," instead of what the papers have all along been talking about, "Grand German Opera." The distinction, as will be seen at a glance, is a very important one, as

the latter term would seem to exclude everything not written by German composers, while the former admits the production of works by Rossini, Auber, and others not belonging to the German school, but produced in the German tongue.

MR. FREUDENBERG, director of the orchestra at Wiesbaden, has had the audacity to treat the subject of "Marino Faliero" again. It appears that works of genius are by no means sacred in the eyes of some people. "Marino Faliero" is one of Donizetti's finest operas, and the second act by universal acknowledgment is declared to be his masterpiece. Some day Mr. Smith, Brown or Robinson will write new music for "Don Giovanni" and "William Tell." Graffigna has already written a new "Barber of Seville," which was an ignominious failure, and the time may yet come when Hervé or Audran or Dave Braham will rewrite the "Huguenots" and "Parsifal."

ITALIAN OPERA.

THE Cambiaggio-Sieni Opera Company, which will open at the Star Theatre this month, will prove a musical success if one judge from the reports from the Pacific coast. The company originally went from Italy to Mexico, intending to perform in the capital and various important cities of that country. However, business not having proved satisfactory, they were obliged to seek other fields. Since then they appeared in California and there created a general furore.

The company can boast of some superior artists. Signora Virginia Damarini is a dramatic soprano of great powers. It would be difficult to find her equal in the role of *Norma*. In the Teatro Regio in Turin she achieved a wonderful success in this character. Francesco Giannini is the chief tenor, and is the possessor of a fine voice, and also a good repertoire. Vilmont is an excellent baritone, and Serbolim, the basso, has made great hits in the character of *Cachico*, in Gomez's opera, "Guarini." The director is Signor Logheder.

DOCTORS WHO DISAGREE.

OUR readers have doubtless appreciated the interesting articles on "Parsifal," by Mr. Schlesinger, that have appeared in the last two numbers of THE MUSICAL COURIER. But there were some remarks in them which we cannot endorse, which must have greatly surprised all those who have had the good fortune to hear Wagner's last work at Bayreuth. Mr. Schlesinger says that "'Parsifal' can never be a success outside of Bayreuth, and cannot even there be a success long." The same thing was said regarding the "Trilogy," which now, eight years after these silly prophecies, has become incorporated into the repertory of almost every German town. As for "Parsifal," we do not believe the story that an American has offered a million dollars for the exclusive right to perform it; but we know as a fact that very large sums have been offered by Pollini and others, and there cannot be any doubt whatever that, as soon as the widow Cosima dies, "Parsifal" will immediately make its way to every opera-house, and for years have more performances than any other opera.

More astonishing still is Mr. Schlesinger's remark that Wagner is "great in drama, dreary in music (!), clever in instrumentation." It is very amusing to compare this crude opinion with what Hanslick, Wagner's fiercest enemy, said about "Parsifal." He accused the *drama* of being obscure and illogical in its central idea, but regarding the *music*, he said: "Any one who can write pieces of the *enchanting, melodious charm* of the flower-girl scene, and the energy of the final scene in 'Parsifal,' still has control of a power which his youngest contemporaries may envy him." "Clever in instrumentation" also seems but a weak compliment compared with what Dr. Hanslick says: "In the art of orchestration, Wagner has not grown old; in 'Parsifal,' this art has developed into *pure magic*, and for every change of mood conjures the most wonderful sounds in infinite shades and variety."

Once more Mr. Schlesinger remarks: "It would be as absurd to deny the great genius of Wagner as it was absurd to rank him with, or even above, masters like Beethoven and Mozart, as some of his *admirers*, and even musicians, have done." As a general thing, we do not believe in predictions; but it is perfectly safe to assert that in less than ten years it will be the universal opinion that as Beethoven's symphonies rank over Haydn's, so do Wagner's music-dramas tower above the operas of Mozart; and his operas are Mozart's best works. This, indeed, is already the opinion of almost all young musicians and amateurs; and to them belongs the future.

WANTED—FOR THE UNITED STATES ARMY, competent Band Musicians. Apply to Superintendent General Recruiting Service, Army Building, New York City, or in person or by letter to the nearest recruiting officer.



THE RACONTEUR.

THE Lowell Citizen contains this announcement in a recent issue:

A young woman has been found in New York who can sing baritone, tenor, soprano and contralto. To add to the horrors of the Presidential campaign, it is announced that she will soon appear in public.

I take it for granted that this statement refers to Giannini, the index to whose sex, I assume, is to be found in the word "Signor."

The mistake of the *Citizen* is a natural one. Prima donnas, primarily speaking, are of paramount importance in comparison with tenors—I should say male tenors, for since Giannini came upon the scene and James Barton Key began to interpret him—or her—to the world, it has been found that tenors have two sexes, or, rather, that one sex can be both tenor and soprano.

According to Mr. Key, Giannini was once a baritone; then he suddenly found he had been robbing himself of a large salary by singing baritone instead of tenor. The subsequent discovery was made that Giannini could not only sing in both these voices, but also in soprano and contralto; in fine, Giannini, according to Key, can fill the place of the chorus and make a perfect *ensemble* of himself all over the stage.

As Mr. Key, in his confidential statements to the public, speaks affectionately of the baritone-tenor-contralto-soprano as plain Giannini, it is not strange that the *Citizen* took it for granted that the singer was a woman. The *Citizen* is aware that only a woman could have so many voices at her command, and, arguing *a priori*, it at once set this prodigal variety of voices down to one of the fair sex.

This mistake, however, will not tend to disparage Giannini in the eyes of the public, especially of the female part of it. A man of four parts should prove a fourfold attraction, as will undoubtedly be the case with Giannini. He certainly should draw well.

Giannini will assuredly appeal to both sides of the house. In tenor voice, he will have the usual effect upon the feminine part of his audience, and as a prima donna with soprano qualities of tone he will bring out the plaudits of the masculine contingent of his auditors.

It goes without saying that Giannini will be a novelty. Never before has the leading male singer of an opera company been so highly gifted as, says Mr. Key, is this remarkable four-in-hand individual. He is a cosmopolite of bars, an absorbent of all measures, a consumer of notes, a man of melody never before heard of upon earth, and, I trust, never to attack us again.

I would advise Mr. Key to advertise this prodigy in some such method as is known to the great Barnum. Such a singer should not be put before the public in any ordinary way. Photographs of him should be displayed in windows, marked thus: "Giannini, tenor." Then "Giannini, baritone." Also "Giannini, soprano;" and then "Giannini, contra'to." Finally, "Giannini, chorus," and "Giannini ballet."

These pictures should form a group. The passer-by will naturally be struck with wonder. He will not understand the display. This ignorance and amazement will lead him to inquire who the singer is, whence he comes, why he has not been heard before in New York. The ultimate inquiry will be: "What is his or her sex?"

This state of doubt on the part of the public will lead it to indulge in much curiosity, with the result that the public will be dying to hear Giannini, and after it does hear him it may die anyway. There will be no harm in that; for after one has heard such a multiplex artist, one should be ready to die. One's life will not have been lived in vain.

All in all, I am inclined to look with favor upon Mr. Key's venture. It is something entirely new; the plan is striking if it is full of perplexity for the public.

Let me suggest, however, that henceforth, when Mr. Key speaks of his musical prodigy, he prefix the name with the word "Signor" for the benefit of the Lowell *Citizen* and other unsophisticated country newspapers, which otherwise are not aware of what kind of a "ninni" they are writing about.

—Mr. Grau's company ended its engagement at Wal-lack's last week. On Wednesday night "La Fille de Mme. Angot" was again given, and on Friday evening the representation was "La Timbale d'Argent." The work went with much hilarity. Mlle. Lefort bore off the musical honors, as usual, and Mme. Théo once more gave the never-dying "Le petit bleu." MM. Mezières and Duplan supplied the principal humor and comic phases of the performance.

Opera-Plot Sonnets.

XXXVII.

"LE PRÉ AUX CLERCS."

Mergy adores the beautiful *Isabelle*,
And comes to Paris to obtain her hand,
And though the same is greatly in demand,
She stands by *Mergy*, for she loves him well.
His rival, *Commings*, a large rat does smell,
And soon his ire to a fury is fanned,
And with wild words he then proceeds to brand
The happy lover in a way most fell.
The couple hasten to the *Pré aux Clercs*,
And baste each other with their bodkins bare,
Until *Commings* is sent to join the dead.
Then half the audience to the exit roves,
To spend their shekels on New Jersey cloves,
While Max Maretzek cartwheels home to bed.

XXXVIII.

"LA FILLE DU RÉGIMENT."

Marie's a sweet and charming vivandière,
Whose cognac slays more soldiers than the foe;
She warbles rataplan that hit the *do*,
And wears a képi on her yaller hair.
A quaint old *Marquise* comes and doth declare
That she's her aunt and forces her to go
And live with her in a remote château,
While millions fall to *Marietta's* share.
She pines away until her lover comes,
And all the regiment with fives and drums,
And *Marie's* fate is altered in a trice.
She marries happily and all goes well,
The curtain falls on a triumphant yell,
And half the audience makes a dive for spice.

CUPID JONES.

Vocal and Instrumental Music Regarded in their Relation to the Opera.*

BY FREDERIC GRANT GLEASON.

(Continued.)

SCENIC display was sometimes carried to an extravagant extent, as, for example, in an opera of Domenico Freschi, called "Berenice," of which the libretto mentions the following choruses: Of 100 virgins, 100 soldiers, 100 horsemen in iron armor; forty cornet players on horses, six trumpeters, also on horses; six drummers, six ensigns, six sackbuts, six flutes, twelve minstrels playing upon Turkish and other instruments; six pages, three sergeants, six cymbal players, twelve huntsmen, twelve grooms, twelve charioteers, two living elephants, two lions led by Turks, a triumphal car drawn by twelve horses, a stable of 100 living horses, wild boars, deer, bears and numerous other attractions. This work was given at Padua in 1680, and was unquestionably the most extravagantly mounted opera ever seen. Opera writers quickly arose in other countries, and the production of works of this class has been so enormous that it is impossible to do more than mention those writers who have occupied the highest places in the musical history of their times or exercised an important influence upon the progress of their art.

Let us glance now at the condition of the opera among the various nations of Europe at the time that Wagner began his activity in that field. In Italy it was in a state of decline; it had long since ceased to be in any sense a dramatic work. The music had come to be merely a succession of show pieces for the artists who were employed to sing it, while the only real advantage of the plot was that it furnished a convenient excuse for the music. It was a time when the artists ruled with the iron hand of tyranny, obliging the composer to defer in everything to their wishes. If a singer desired an aria at any particular point in the work, the luckless composer was obliged to write one, even though its introduction might be in glaring opposition to the first laws of dramatic art. Thus tyrannized over, all that the composer had to do was to write a sufficient number of pieces of music, well adapted to display the singer's skill in performance of runs, trills, and such unmeaning trash, with enough filling in of chorus and recitative—and his opera, if magnificently mounted, was sure of success with both singers and public.

Thus, that which should have been a true dramatic work, deriving additional power of moving hearts from the combination of word and tone in a fitting manner, each illustrating the other, became a mere vehicle of display for the singers who took part in it. Rossini, as the most important modern master of the Italian school, alone demands our consideration. With all his faults, he was a man far above his contemporaries. When his bewitching melodies first began to be heard in Europe, the critics hastened to warn the people against being captivated by them, calling him a light and frivolous tickler of the public ear. But their warnings were in vain; the beauty of his melody secured him a hearing, and all were charmed, save the critics, who soon became convinced that it was useless to attempt to stem the tide of popular feeling. And since, it has been the fashion to praise him as much as it was formerly to abuse him.

And it is but bare justice to say that, far from being shallow and ignorant, as his enemies asserted, he had at his command the resources of musical science. Few men among the modern

composers of his nation ever studied deeper than he into its hard, dry problems, yet he early realized that the abstrusities of counterpoint and fugue, however necessary to the musician, as giving him a clear insight into and command of the means of musical expression, were not the material of which to construct operas.

Therefore, conscious of his own strength in these departments, he made choice of such means as seemed to him best suited to the object in view. His inexhaustible fund of melody, though injured by his mannerisms, yet directed and controlled by a mind experienced in the severer style of composition, produced works which charmed by their melody, and all the more so because the scientific foundation was for the most part intrinsically good. In this he shows a marked contrast to Verdi. While Verdi has no thought except to please the people, even though at the expense of his own artistic integrity, Rossini, though often yielding to their depraved taste for embellishment, gives always something calculated rather to raise than lower their taste.

With Rossini ends the history of the pure Italian opera. In musical, as in all other art, is felt the law of eternal progress. As soon as a single form of art attains to its highest development, and hemmed in by the natural boundaries of its form, becomes incapable of further progress in that direction, it will surely die, and vanishing here the stream of true art reappears in some new form, and seeks ever new channels for expression.

"William Tell," the masterpiece of Rossini, is the last important work of the school to which he belonged. Henceforth it was markedly influenced by the German school. In contrasting this with his former works, we behold a great change. In "Semiramide" he reached his highest development as a writer of showy embellishments, every melody being overloaded with them, but in "William Tell" they are scarcely to be found. Indeed it would hardly seem possible that the same man should have written both, and that not at any great distance of time. In "William Tell" Rossini returned to the true principles of his art, and sought to thoroughly imbue his work with a truly Swiss coloring. Throughout, it seems to breathe the very essence of Swiss character. Of this local coloring we shall find examples in Weber. Rossini's beau idéal was Mozart. Him he almost worshiped. It is related that some time after Rossini had ceased to write, he was asked why he wrote no more operas. His answer was, "I cannot write like Mozart, and of this eternal 'bum, bum,' I am tired."

Meyerbeer, though a German by birth, may be considered as a fair representative of the French school and its tendency. He studied well the wants of the people, and his operas are a strange compound of Italian, French and German characteristics. He sought only effects—this may be seen in his choice of subjects. Anything which gave an opportunity for startling scenic effects was suited to his requirements. Thus we have in his different works examples of a sunrise, a brutal and revolting street slaughter, a skating scene, the destruction of a palace by fire, the resurrection of nuns in their green, moldy grave clothes and their sudden transformation into ballet girls, dressed in the most dazzling white—and looking altogether unsanctified!

These are but a few instances out of many, but enough for an illustration.

All is effect and effect only. He is "all things to all men," placing side by side gems of musical thought and the most vulgar of musical rubbish. All sorts of orchestral novelties are also employed—duet passages for flute and double bass, drum and piccolo—absolutely anything which can produce a start of surprise in the listener. Yet he is the legitimate product of the time in which he lived. As Händel in his oratorios gave voice to the deep religious feeling of his time in England, so Meyerbeer, sacrificing his musical integrity, degraded his splendid talents to the production of works which reflected the hollow hypocrisy and mere outward show of the society of his day.

Naught was real or earnest, and in yielding to the influence of his age he entered into history as a man who betrayed his art and sacrificed his birthright of talent for a mess of pottage.

An Appeal to the Teachers of Music and Musicians of America.

THE Music Teachers' National Association at its last session discussed no question of more practical importance in its relation to musical art than that involved in the question of international copyright, which is at the present time occupying the attention of musical people. Thinking men in the profession have for a long time felt that the cause of music, especially in relation to creative art, would be benefited by the enactment of such laws as should secure to composers adequate security in their rights.

The absence of any international law respecting copyright has placed American composers at a decided disadvantage, while, at the same time, great injustice has been done foreign writers. While it has been a reproach to our legislators that all efforts to secure simple justice in this respect have proved unavailing, they have not altogether been at fault, as such measures have almost invariably been actively opposed by prominent publishers, and, at the same time, the advocates of the various bills which have been introduced have been seriously hampered in their efforts by the indifference of those who should be most hearty in their endorsement.

The presentation of the Dorsheimer bill to Congress affords us an opportunity of expressing our approval of a measure, the object of which is to secure to composers and authors a just protection from the piracy which has hitherto been so injurious to their interests, and which has been doubly so to our native composers.

This bill has already received the endorsement of the National Copyright League of New York, and believing that musical art would be greatly benefited by the passage of such a just and equitable international copyright law, the undersigned committee, appointed at the last meeting of the Music Teachers' National Association, held in Cleveland, Ohio, in July, 1884, request your earnest efforts in obtaining signatures to petitions asking for favorable action upon this measure.

The opposition of the publishers has been changed into cordial approval, and it is to be hoped that the former indifference of those chiefly interested in this movement will cease, that hearty support will be given to the association in this work, and that the musical profession will unanimously lend its aid to further this cause of common justice and honesty.

As it is confidently expected that this bill will be acted upon by Congress early in the coming session, it is absolutely necessary that the petitions be returned to the secretary, Mr. A. A. Stanley, 14 Pallas street, Providence, R. I., on or before December 1, 1884, and promptness on the part of those in charge of petitions is of the utmost importance.

Copies of these petitions may be had on application to the secretary, also at the office of THE MUSICAL COURIER.

A. A. STANLEY,
WILLARD BURR, JR.,
ROBERT BONNER,
Committee.

Some Remarks on "Parsifal."

R. W. F. APHORP, who attended the Bayreuth Festival, sends a long letter to the Boston *Transcript*, of which the following is the conclusion:

The flower scene has been much criticised. Indeed, the first impression it makes is cruelly garish; roses three feet in diameter, tiger-lilies big enough to hold a full-grown man, and all in the most glaring colors. But there is a wisdom in this exaggerated size of the flowery environment which struck me very forcibly so soon as the action began. The flower-girls, with their skirts made of petals and their calyx headdresses, looked winsomely tiny and fairy-like by the side of the huge flowers which surrounded them. Moreover, when *Parsifal* first appeared in the background, the effect of distance was admirable. By some magic, Winkelmann's stalwart figure looked so small that at first I thought he was a little boy, dressed like *Parsifal*, and intended to show us the hero "in perspective," like the little pasteboard *Lohengrin* that hitches along the background in our theatres before the real *Lohengrin* steps forth in the middle distance. But it was really Winkelmann himself; without the colossal flowers that formed the scenery, this effect never could have been produced.

The gradual change of scene in the first act, where the spectator's eye is led step by step from the pleasant woodland landscape of the opening scene, through rocky caverns and dark subterranean passages into the sanctuary of the Grail, is infinitely the most impressive stage-effect of its kind I have ever witnessed. Then the music that accompanies this wondrous journey through darkness made visible! How I laughed at the opinion I had formed of this transition music after playing it through from Josef Rubinstein's pianoforte score in my room in Boston! Then it seemed as if Wagner had at last gone stark mad; those chromatic howlings could be nothing but the last bid at eccentricity of a great harmonist who had used up all possible effects of normal chromatic dissonances. But just hear the music in its proper place, and you feel at once that nothing else would have been right. Decidedly this transition music is one of the master's most stupendous achievements. I am inclined to think—indeed, I have often suspected it before—that, no matter what unusual and apparently incomprehensible flights of fancy Wagner may have indulged himself in, the great man knew perfectly well what he was about. In the performances of "Das Rheingold" and "Die Walküre" here, I have found several things which strengthen me in this belief.

Another thing also struck me forcibly while listening to "Parsifal"; this is, how little one can judge of the true meaning and effectiveness of certain pages of Wagner's later scores from hearing them given out of their proper place, as isolated selections, as we have heard them given in Boston. Take, for instance, the long passage in the third act of "Parsifal," known as "Good Friday's Spell," the orchestral part of which was given last winter at our symphony concerts, and which we heard entire at the Wagner Festival in Mechanics' Hall. Speaking for myself, I must say that I have since found that those concert performances gave me a wholly wrong impression of the character of the music, not because they were concert performances, without scenery or dramatic action, but because the selection was given in an isolated way, separated from the music that leads up to it in the drama. I think few listeners in Boston, even if they felt the intrinsic beauty of the music, can have felt fully that wondrously calm, pastoral character which makes it almost unique among Wagner's works. It takes the contrast with the deeply tragic music that precedes it to enable one wholly to appreciate its quiet, peaceful beauty, and the wonderful simplicity of the impression it produces. As for the effect of the whole work, I have yet to hear two opinions about it. I have surely nothing to add to previous accounts.

W. F. A.

"Why don't they play some new music nowadays?" said a gentleman at a concert. "I'm tired of this old stuff, 'Le Postillon de Lonjumeau.'"

"Why, that is not old."

"Yes it is, nearly 6,000 years old; it was written by Adam!"

PERSONALS.

A VICTIM TO THE CHOLERA.—Giovanni Guarro, a young Neapolitan composer, author of "Il Profugo," has fallen victim to the cholera at Naples.

PANTALEONI IN TRIESTE.—The baritone Pantaleoni, who sang in this city some years ago, has been engaged at Trieste. He is a fine artist in every respect.

ZUCCHINI AND HIS DAUGHTER.—One of the greatest buffo singers of the century is Zucchini, and he still occasionally performs. This season at Argenta he will sing "Don Pasquale" and "Barbiere" with his daughter, one of the rising sopranos in Italy. Zucchini's *Barolo* in "Barbiere" has never been surpassed.

THE MAPLESON GUARDS.—Tecchi, a very good and useful tenor, who sang with Mapleson some years ago, is at Luchon. Runcio, who also belonged to the company about the same time, is in Messina.

SOLERI'S NEW OPERA.—Count Soleri has written an opera called "Giuditta." The only opera bearing that title which ever met with success is Peri's "Judith." Mr. Maretzek produced it in this city in 1863 with Medori and Mazzoleni, as a "grand sacred opera."

POUGIN'S NEW WORKS.—The indefatigable musicographer, Mr. Arthur Pougin, has completed a new work, called "Historical and Picturesque Dictionary of the Theatre," in which will be found the history of all the great theatres of Paris. It will probably be for the grand opera what Florini's great work, "La Scuola di Napoli," is for the San Carlo Theatre, Naples.

RUBINSTEIN AND HIS WORKS.—Rubinstein is at present at his villa in Peterhof, near St. Petersburg. His opera comique, "Le Ferrouquet," is to be performed at Hamburg, and his "Nero" at Vienna.

PETROVICH IN PARIS.—The great tenor Riccardo Petrovich has been engaged for the Italian Opera, Paris. Petrovich sang in this country with Teresa Singer, the greatest *Aida* ever known. He has a magnificent voice, and is a fine actor. One evening spent listening to Petrovich is worth a decade of Campanini.

GALASSI NOT TO RETURN.—According to a statement in the *Mondo Artistico*, Galassi will not return to this city with J. H. Mapleson. He is ready for engagements in Italy. Galassi was always a reliable but never a great artist. Graziani, Faure, Badiali, Tambourini were great baritones, and Galassi could never compete with them. His work was fair but monotonous, and he was always the same. His *frazzleggiar*, however, was perfection, and in "Aida" he was at times admirable. His *Athen* in "Lucia" was painfully ineffective.

FRAPOLLI'S SUCCESS.—Frapolli, a young and sympathetic tenor, who will be kindly remembered by opera-goers here, has created a real *furore* as *Rienzi* in Wagner's celebrated opera (Milan). We congratulate him.

EMMA'S INTENTIONS.—The report is denied that Théo intends to sing *Fides* in "Le Prophète"; but Emma Abbott will try it some day. She is desirous of playing *Bertram* in "Robert le Diable," dressed up as a fiend. We think *Marcel*, in the "Huguenots," or the part of the goat, in "Dinorah," would suit her better. She is "Further, my God, from Thee" than ever. Whoa, Emma!

DEATH OF SARASATE'S FATHER.—Sarasate, the great violinist, has had the misfortune of losing his father, who died at Pampeluna. On his way from France to see his parent he was quarantined on the frontier and arrived too late.

A TABLET TO DONIZETTI.—The committee formed at Naples for the preservation of monuments decided in its last séance to place a tablet on the façade of No. 63 De la Corsea, the house where Donizetti completed his opera "Lucia di Lammermoor." Mr. G. Cottrau, son of the great publisher, endeavored to have this act of justice done some years ago.

FROM THE STAGE TO TEACHING.—One of the best Italian singers of this century, Mme. Antoinetta Fricci, retires from the stage and will open a singing-school in Turin.

DEATH OF A MUSICIAN.—The death is announced of Mr. C. F. Conradin, formerly leader of the Karl Theatre orchestra, Vienna. His operettas "Goliath" (1864), and his "Lurand" (1866), were successful.

PONCHIELLI'S NEW OPERA.—Ponchielli has finished a new opera, "Marion Delorme." The plot is taken from Victor Hugo's celebrated play.

A TABLET TO FÉTIS.—The following tablet has been placed upon the house at Mons where Fétis, the celebrated musician, critic and biographer, was born:

"Dans cette maison est
né François Fétis,
Le 24 Mars, 1784."

A GREAT TENOR'S CHARACTERISTICS.—The great tenor, Francesco Mazzoleni, has not lost his voice, as it was erroneously stated in an exchange. His voice is now what is termed a "tenore baritonale," and in such operas as "Masaniello," "Petrella's" "Ione," and Verdi's "Aroldo," he remains as peerless as ever. Mazzoleni was the original *Faust* in this country; Miss Kellogg was the *Margherite*; Blochi, *Mephistopheles*, and Bellini, *Valentine*. Maretzek brought out this opera for the first time here, and "L'Africaine" also with Mazzoleni (*Vasco*),

Carozzi-Zucchi, Selika and Bellini Neluske. Mazzoleni was superb as *Vasco*, and as far superior to the tenor who created the rôle in Paris (Naudin, 1865), as Patti is to Emma Abbott. Old opera-goers will remember Mazzoleni's divine singing and splendid acting in "Ione," which was one of Maretzek's greatest hits. Some critics say that Negrini, the original *Glenco*, was unsurpassed in the part, but we heard this artist in Italy in 1861, and he was not comparable to Mazzoleni, in the grand scena where the hero, drugged by *Nidia*, sings of his passion to *Ione*. Even if Mazzoleni had not possessed his beautiful tenor robust voice, he would have made a name as an actor, and his *frazzleggiar* was so perfect that it was a real pleasure for dilettanti to listen to his enunciation. As *Faust* he was, with Mario, ideal, manly, fervent, impassioned and noble; not the sickly *petit creve* Capoul makes of the part; not the brutal boor Campanini represents him to be, but the *Faust* of Goethe's mighty brain. *Faust* is to Mazzoleni what *Chevreuse* in "Maria di Rohan" was to Ronconi, what *Lucia* is to Patti. It is a great pity that Meyerbeer did not live long enough to hear Mazzoleni in his beloved "L'Africaine." The great maestro had sought for a fine tenor for the rôle of *Vasco* many years, and, finally, it was given to Naudin. Naudin was unquestionably a good artist, but he was not great enough for such a heroic part, and slighted many passages which would have made Meyerbeer shudder. For instance, when *Vasco* before the council promises to immortalize his country by his discoveries, Naudin was tame, whereas Mazzoleni, fired by patriotism and ambition, sang the words: "Pel mio re, per la mia patria Io vi prometto di riuscir," with the *clan* and fervor which Meyerbeer expected.

SUICIDE OF A MUSICIAN.—Josef Rubinstein, the friend and follower of Richard Wagner, who attained some celebrity as a pianist and by his arrangement of the "Parsifal" piano score, has just committed suicide at Lucerne, Switzerland. He was born on February 8, 1847, at Staro Konstantinow, Russia, and was a pupil of Hellmesberger and Dachs, at Vienna. He did a great deal toward popularizing Wagner's music but his attack on Schumann in the *Bayreuther Blätter*, of June, 1879, was a disgusting piece of partisanship and hurt Wagner's cause more than it did the memory of Schumann.

MME. GERSTER AND SIG. CAMPANINI.—Negotiations which have been pending for some time between Sig. Campanini and an American manager are now practically concluded. Sig. Campanini and Mme. Gerster will return to this country next month and start out upon a concert tour under the style Gerster-Campanini Concerts.

MME. JUDIC AT THE PALAIS ROYAL.—Mme. Judic, who has been the stock attraction at the Paris Variétés for some years past, has left that theatre for good. She had figured there in so many parts that it had become impossible to invent a combination which should exhibit her to the public in a novel light. She showed considerable skill as a trumpet player; she distinguished herself on the harp and as an équestrienne. She had represented almost every conceivable kind of character and appeared in all manner of costumes. The invention of the caterers for the theatre at length gave out, and she has determined to appear before a new audience. She goes to the Palais Royal for a short season. She is to get 1,000 francs for each performance and 625 francs for each rehearsal. Each new piece she appears in is to be kept on the bills for sixty days at least, successful or not. She is to have a special dressing-room and the services of a maid exclusively to herself. She has stipulated likewise for a benefit, one-half the gross receipts of which are to fall to her share, and she is to have as large a number of tickets to dispose of as she pleases.

WONDERFUL GIANNINI!—James Barton Key goes into the following rhapsody over the newly-discovered tenor, Giannini, of the Cambiaggio-Sieni Company: "It is a strange fact that for ten years Giannini was a baritone and sang in those parts requiring the voice. But in 'Rigoletto' he showed the possibilities of a tenor, and by sheer cultivation since that time he has developed the tenor voice that has so pleased our people. He is a sort of musical prodigy, being able to play without notice fifty-six operas, and not only his own part, but the parts of others and the choruses. He makes his own wardrobe, does not drink, smokes all the time, receives \$1,000 a week, on which he manages to 'live plainly,' is unmarried, and thirty-nine years old, and finally is a Scotch Rite Mason."

SOLOMON'S LATEST.—Mr. Solomon's latest comic opera, "Polly," in which Lillian Russell has the leading rôle, is again full of recollections of Sir Arthur Sullivan. It is doing fairly well.

MR. MAPLESON ANNOUNCES.—Mr. Mapleson announces that he has completed all the arrangements for Mme. Patti's American tour. It is understood that this will be the lady's farewell trip to the New World. Mr. Mapleson also telegraphs that he has secured the services of one of the best dramatic prima donnas ever listened to—Mlle. Ricetti by name. She is depicted as very young—twenty-two—and very beautiful.

Mlle. LABLACHE'S ENGAGEMENT.—Mlle. Louise Lablache has been engaged by M. Maurel for the Paris Italiens.

MR. LAMBERT IN CONCERT.—Mr. Alexander Lambert, pianist, will be heard in the Novelty and Philharmonic Club concerts this winter, and his own annual concert will be given in November. He has just returned from a concert tour in Europe with Joachim and Sarasate.

THEY ALL DO IT.—Mr. Evan E. Marawski, the popular baritone, to-day celebrates his marriage with Miss Kate Haubrich, of Claremont, N. H. THE MUSICAL COURIER tenders the

happy pair its thanks for the wedding invitation and heartiest congratulations for their future happiness.

A SCANDINAVIAN COMPOSER AND PIANIST.—Miss Magda Bugge, a Scandinavian young lady, has lately arrived in this country. She is said to be possessed of remarkable talent both as a composer and pianist. We have read testimonials as to her distinguished abilities by prominent German critics, and their opinion is indorsed by Mr. Dudley Buck, the Brooklyn composer and musician.

MR. OVIDE MUSIN IN BROOKLYN.—Mr. Ovide Musin, the famous Belgian violinist, met a few musicians and amateurs at the residence of Mr. E. C. Phelps, the well-known composer, Monday evening. He performed several selections from Bach, Tartini, Paganini and others in a vein of such extraordinary brilliancy, power and technical command as to create the greatest enthusiasm. He also played a new violin composition of Mr. Phelps, "Légende Americaine," which gave much pleasure, and which he has promised to put in his repertoire. Miss Laura Phelps, the daughter of the composer, who gives great promise as a violinist, also played and received much commendation. It is to be hoped that we shall soon hear M. Musin in Brooklyn in concert. There is no question but that he is a peer of Wieniawski and Wilhelmj and a great master of this most wonderful of instruments.—*Brooklyn Eagle*.

MR. ARCHER'S SAD LOSS.—Frederic Archer, the able editor of the *Keynote*, has sustained a sad loss through the death of his gifted son, Willie. The young man, just seventeen years old, died on Tuesday last of typhoid fever. Two more of Mr. Archer's children are also ill with the same disease.

GUILMANT'S RECITALS.—Alexander Guilmant is in Riga, and will give several performances on the celebrated organ there.

MINNIE HAU'S "GASTSPIEL."—Minnie Hau's "Gastspiel," at the Royal Opera, Prague, originally intended for four evenings, turned out so successfully, notwithstanding the tripled price of admission, that the engagement has been prolonged for eight more performances. Of course "Carmen" and "Mignon" were the two great drawing cards. "The Taming of the Shrew" and "Lohengrin" are announced for next week. A new paraphrase of "Connais-tu le pays?" has been addressed "to Minnie Hau by the German poet, Edmund Grün."

MIERZWINSKY APPLAUDED.—Mierzwinsky, the tenor, was much applauded in "Guillaume Tell" at Turin.

A YOUNG PIANIST.—We heard, a few days ago, a young lady of fifteen, Miss Nellie Kearns, of Fordham, N. Y., who is a remarkable performer on the piano. She played with finish, accuracy and a good deal of expression, Thalberg's "Huguenot" fantasia, Floersheim's "Fina" and several other compositions. The young lady is a pupil of one of our best teachers, Mr. Charles Fradel.

Mons. E. A. Lefebre.

EDWARD A. LEFEBRE, the great saxophonist, is recognized as one of the most distinguished soloists on his instrument, and his reputation as a gentleman and musical artist extends over portions of both hemispheres. His polished manners and wonderful execution on the saxophone have won for him the highest encomiums from press and people wherever he has been seen and known.

The first marked event in his career occurred in 1859, when he went to Cape Town, Cape of Good Hope, South Africa, and became musical director of the German Liedertafel, Germania. In 1863, he returned to Holland, and was for six years engaged in the musical establishment of the firm of Weygand & Co., at the Hague. In 1869, M. Lefebre accepted an engagement in London, as saxophonist, playing at the Royal Alhambra Palace and at the Covent Garden promenade concerts. In 1871, he came to this country with the Parepa Rosa Opera Company as first clarinet player in the orchestra, winning great favor in that position.

After filling this engagement he began to make a specialty of solo performances on the saxophone, and has since filled engagements with several first-class musical organizations conducted by Hassler & Behrens, of Philadelphia; and Wolfsohn's classical company. After the close of the last engagement, he joined Gilmore's Band as saxophonist, and made a tour of most of the principal cities of the United States, creating great enthusiasm wherever he went. Then he went to the Old World with Gilmore's Band, performing in the leading cities with great success, and afterward made a tour on his own account, winning the title of "star" saxophonist at Berlin, Wiesbaden, Hamburg, Hanover, Bremen, Leipzig, Dresden, Königsberg, Stockholm, Copenhagen, and other cities.

The portrait of M. Lefebre appears in this issue.

—The Bijou Opera House "Orpheus and Eurydice" Company reappeared at the Haverly Theatre, Chicago, last week Sunday evening, after an absence of several months, during which time it has had a most eventful time in the far West, and was greeted by a large house. A number of changes have occurred in the company, and some alterations have been made in the burlesque. With the exception of three or four people, the cast is inferior to that of last spring, and there is a slight tendency toward vulgarity in several scenes. Mlle. Marie Vanoni still assumes the rôle of *Eurydice*. Mr. Harry Pepper is still playing the rôle of *Orpheus*. The rôle of *Cupid* is filled by Miss Daisy Murdock, a petite and pretty young lady with a pleasing voice. The costumes and scenery are the same as used before. The engagement ended on Saturday.

Der Freischuetz at the Thalia.

CARL MARIA VON WEBER'S eighth and most celebrated opera was given in German on Monday evening, at the Thalia Theatre. It was originally performed in Berlin in 1821, and sixty years have not destroyed its charm and freshness. The libretto, by Kind, is weird and interesting, and with a good *Kaspar* and a fair *Agathe* this opera is sure to draw. The best version is unquestionably the "Robin des Bois," produced at the Grand Opera, Paris, in 1841, with recitative by Hector Berlioz. Monday evening's performance went off very smoothly and successfully. The theatre was packed from pit to dome by an enthusiastic audience, and the orchestra did better work than most people expected it to do.

Mr. Ronconi appeared for the first time in German as *Kaspar* and sang the part with expressions and intelligence, but his voice is not powerful enough to be of great effect in a role of this kind.

Herr Schütz as *Max* improves, and his rendering of the lovely aria in act first was well worthy of the applause he gained. Mr. Hitzgrath as *Ottokar* looked every inch a prince, and his singing was commendable, though not great. Mr. Gerold gave the short part of the *Hermit* acceptably.

Mme. Raberg, the *Agathe*, possesses a remarkably fine but pitifully uncultivated voice, and her acting is of the most primitive kind. Miss Meffert looked and played *Aennchen* charmingly; but her voice is very small. The chorus was rather spirited, but thin especially the female portion of it. Altogether, however, the Thalia has in "Der Frieschütz" a success.

The Casino Concert.

MR. GRAU'S singers of his opera-bouffe company made their last appearance for the present at the Casino on Sunday evening. Mme. Théo, Mlle. Lefort and Nordall and MM. Lary & Gaillard contributed their usual method of interpretation to chansonsettes. The orchestral work was again the delightful musical feature of the evening, among the selections being the overture to "Tannhäuser," one of Meyerbeer's "Torchlight Dances," and the prelude to Delibes' "Coppélia."

Cleveland Correspondence.

CLEVELAND, October 5.

OUR musical season this fall, like the countryman's crab, is very backward in coming forward.

The Emma Abbott Opera Company gave us a week of the legitimate English opera as only the honest Emma can. "Semiramide," "Mignon," "Lucia," "Linda," "Maritana" and "Heart and Hand," comprised the repertoire of the company. Bellini, Anandale, Tagliapietra and Broderick in their several parts did some very creditable and, I may say, artistic work.

Miss Abbott, of this season, is somewhat of an improvement over previous ones, but her stage affectation and mannerisms are at times painful. Of her singing, *de gustibus non est disputandum*, or, in other words, "one man's food is oft the poison of another."

This week "Silver King" has been occupying the Opera House with fair financial success. Rhea succeeds this company next week with her new play, "Yvonne," and, as she is popular here with our theatre-goers, her success is assured.

W. J. Scanlan entertained the patrons of the Academy of Music last week with "Peek-a-boo," "The Irish Minstrel" and "Friend and Foe."

This week, "A Wife's Honor Company" are holding forth at the last-mentioned place.

Of all the places of amusement in our city the Dime Museum seems to enjoy the most liberal patronage, for each day's performances are given to full houses. The managers, Messrs. Sackett and Drew, spare neither pains nor expense to afford the public ample accommodations and a most excellent entertainment, for, besides the many curiosities in Curiosity Hall, a pleasing programme of specialties and singing is presented in the dramatic hall.

A testimonial concert was given to Miss Maggie Wuerst last Thursday evening. The young lady is a pupil of Jacobsohn, in Cincinnati, and plays the violin with good taste and fair technic. Steady application and earnest study will develop her talent into something artistic. The participants in the concert were Miss Dora Hennings, Alice Goodrich, Mrs. Britton and the Arion Male Quartette. Notwithstanding the almost torrid temperature, the concert was very much enjoyed by the friends of the young debutante.

We are to have a brief season of amateur opera, "Martha," "Trovatore," "Chimes of Normandy," &c., to comprise the repertoire. With such excellent vocalists as Miss Hennings, John Spindler and others in the cast, the musical worth of the representations is guaranteed.

The persistency with which summer caloric lingers in the lap of fall has had a rather depressing effect upon teaching, but an early frost will bring classes into maturity—and notes (musical, not legal) will also mature thereby.

Mr. Charles Thompson, the genial representative of Arthur P. Schmidt, Boston, favored me with a call last week. He reports trade in the West to have been much better than he had anticipated, and backed his assertions with some pretty heavy orders in his book. I saw among other novelties published by Schmidt & Co., the score of Henschel's new opera. If bright and sparkling music will assure success surely then the opera will achieve it.

Mr. Arthur Foote, the talented composer and pianist of Boston, will visit our city the latter part of the month, and give a

concert, introducing to our musical people some of his very clever and excellent compositions.

The Schubert String Quartette will give their first recital of chamber music on the evening of the 5th. The programme will include quartettes of Haydn and Mendelssohn, trio of Bargiel and Duo concertante for two violins, by Spohr. This quartette is doing much for the cultivation of our musical amateurs and the success they have achieved in previous concerts has been fully merited.

Mr. John Beck, the founder of the Quartette and a most talented composer, has recently written a soli for tenor or soprano with piano accompaniment and violin and 'Cello obligato, which will be introduced in one of the later concerts. Mr. Beck is a young musician of great talent, industry and individuality, and will in time be received into the front rank of our native composers. A graduate of the Leipzig conservatory, he is thoroughly educated and posted in musical matters, both practical and theoretical.

VERITAS.

Milwaukee Correspondence.

MILWAUKEE, October 1.

THE musical news in this city for the month closed has been almost entirely that of announcement rather than of performance. Early in the month a delightful song recital was given at the Academy of Music by Max Heinrich, of New York, and Miss Medora Henson, of Chicago. Both are prime favorites here. Mr. Heinrich's fine rich baritone voice is familiar to New Yorkers, and Miss Henson's strong, even soprano was never in better condition. The programme was made up of songs by Schumann and Schubert, and the recital was a thoroughly artistic success. Since then no distinctively musical entertainment of any note has been given in this city, though there have been band concerts at the parks and music every afternoon and evening, by Bach's excellent band, at the Industrial Exhibition. On Monday and Tuesday last a novel feature was introduced, the same being a concert by "Robertson's Young Ladies' Band." The performers, nine in number, were young ladies of pleasing appearance, all residents of Michigan, and wore tasteful and becoming uniforms of red velvet and gold lace. They performed with considerable skill upon the usual band instruments and attracted much attention. They evidenced careful training and persistent drill, and have just closed a successful concert season of seven months.

The rival musical societies here are making great preparations for the forthcoming season. The veteran Milwaukee is first in the field, and their prospectus shows that, under Mr. E. Catenhusen's leadership, the concerts will be classical rather than popular in their nature, but there is little doubt but that, in reality, they will be both. Three grand orchestral concerts (the first during the latter part of this month) will be given, and two soirées. Beethoven and Wagner will be liberally represented in each concert, and Joseffy has been engaged to appear at the first soirée.

The Arions will not give their first concert until December, when Rossini's "Stabat Mater," and F. H. Cowen's "St. Ursula" will be performed. Among the soloists already engaged are Mlle. Juch and Franz Remmert. The Apollo Club, of Chicago, will probably co-operate during the season, and it is not improbable that the "Damnation of Faust," which was so successful last season, may be repeated with the aid of the Theodore Thomas orchestra.

At both the Academy of Music and Grand Opera House, we are promised numerous operatic engagements, and the musical season bids fair to be a successful one.

SPEN.

It seems that novelties in the musical line are never to cease. The latest, and certainly the most novel, is the production of kinder symphonies—musical compositions of a high order performed on toy instruments with piano accompaniment. The music is of a high order—symphonies by Haydn and Mendelssohn—and the toy instruments are capable of giving it with a sweetness that is as striking as the novelty. The first production of the kind was given at Severance's Hall last Thursday evening, for the benefit of Plymouth Church. An extraordinary programme was offered.

There were three symphonies, introducing the musical young ladies and gentlemen of the church with toy instruments, which were carefully selected for their musical tones. The first symphony is called the "Sleigh-Bell Symphony," and is descriptive of a merry party of sleighers, and a winter evening's lark.

In addition to the symphonies, there were vocal and instrumental solos by leading singers of this city and Chicago. One of the numbers was a trio by Miss Bessie Hearing, Mrs. A. W. Hall, two Milwaukee favorites, and Mrs. Steever, of Chicago, whose rich contralto voice is remembered in this city with pleasure. There was also a contralto solo by Mrs. Steever, and a soprano solo by Miss Hearing. One of the interesting numbers was a violin obligato by Miss Emma May. The accompaniments were played by Miss Thorsen.

We Cannot Guess.

THE DE FOREST & HOTCHKISS COMPANY, NEW HAVEN, Conn., September 11, 1884.

Editors Musical Courier, New York:

SIRS—I want information as to who are the best vocal instructors in New York. How can I get it? Is there not a certain lady giving lessons in New York who was once a noted public singer? I want to recall her name and cannot. Do you know to whom I refer? I shall be obliged for any information.

Very truly yours,

C. S. DE FOREST,

Vienna Notes.

—Theodore Wachtel, the tenor, will hereafter reside permanently in Vienna.

—Bianchi has recovered from her recent "indispositions," i. e., has come to an agreement with the directors, and is now singing regularly in operas of the "Lucia" genre.

—Mme. Geisinger is drawing crowded houses to the Theatre an-der-Wien. Last week she sang the title rôle in the "Beggar Student" for the first time on any stage.

—Essipoff and Leschetizky have returned to the city from their annual summering at Aussee. Leschetizky resumes his lessons about October 1. His class includes quite a number of Americans.

—Edward Strauss has gone to Breslau, there to give a series of eight concerts. He returns to Vienna October 11, when he will resume the promenade concerts that have been given for so many years with such success in the hall of the Musik-Verein.

—A revival of Auber's antiquated "Maurer und Schlosser," at the Hofopernhaus, several nights ago, fell flat. As one of the local papers has it: "Auber ist aufgewacht, und das Publicum ist eingeschlafen." "Auber has been awakened, and the public has fallen asleep." Poor Auber's in many respects clever little opera will probably survive a few more performances, when it will be shelved for another score of years—if it has not already kicked its last kick. Such is fame!

—Hans Richter promises Bach's B Minor Mass and Beethoven's Ninth Symphony at two of the concerts of the Gesellschaft der Musikfreunde.

—Apropos, here are several more novelties booked for production at the Hofopernhaus: Glück's "Iphigenie auf Tauris" (Materna, title-rôle); Marschner's "Der Vampyr"; Rubinstein's "Nero," and the ballets "Excelsior" and "Sakuntala."

—Herr Professor Fischhof, a pianist of much ability, has been chosen by the directors of the conservatory to fill the place of young Löwenberg, recently deceased.

—On the 15th of October next, Johann Strauss will celebrate an interesting jubilee. On that day it will be exactly forty years since his début as an orchestral leader and composer, at Domayer's Casino, in Hietzing.

VIENNA, September 23, 1884.

HOME NEWS.

—"Adonis," alias Henry E. Dixey, continues on its prosperous way at the Bijou Opera House.

—The next volume of "The Great Musicians Series" will be a monograph on "Haydn," by Mrs. Pauline D. Townsend.

—Theodore Thomas and family and Dr. Leopold Damrosch arrived on the Ems last Thursday, and Theodore Toedt and Franz Remmert on the Gallia the day before.

—Emil Seifert's journal, *Western Art*, published in Kansas City, Mo., suspended some time ago. Mr. Seifert's journalistic enterprises do not seem to prosper.

—William Birch, Robert Slavin, the Only Leon, and a number of other distinguished artists, are giving nightly séances at the New Park Theatre, and will continue the good work until October 25.

—"The Beggar Student" is having a highly satisfactory second run at the Casino. The opera is certainly melodious, is finely mounted, the orchestral work of an excellent order, and the performance, as a whole, pleasing.

—Joseph Bennett's "Musical Year, 1883," is full of very entertaining reading. It contains a great deal of information concerning opera in England, and gives obituary notices of Mario, Wagner, Flotow, &c. Published by Novello, Ewer & Co.

—The Rev. P. F. O'Hare, of St. Anthony's Church, Greenpoint, is to be made the recipient of an organ, the gift of a Brooklyn gentleman, for the church. The instrument is now being constructed and will be of the finest kind made. It will be placed in the church in December, probably.

—The Sunday concerts in Fairmount Park, Philadelphia, have proved a great success. Sacred music only was given and the selections were supervised by George H. Boker and Gustavus Remak. With like satisfactory results in Baltimore, Brooklyn and this city, the Sabbath Association must find food meet for repentance for their ill-advised cavilling.

—The Milwaukee Musical Society is to be congratulated on having secured the services of Herr Catenhusen as musical director. It is but little to the credit of our local managers that they allowed a Western city to take away from them a musician who proved himself by far the ablest operetta conductor we ever had in this country.—*Evening Post*.

—The Dudley Buck Male Quartette, in announcing their fifth season, present the name of Charles D. Ostrander, baritone, in place of Mr. Fred. Ingraham, resigned. The club

now consists of William Dennison, Frederick W. Ritter, Charles D. Ostrander and Henry S. Brown, the last-named gentleman being also the business manager. Address, care the Mutual Life Ins. Co., 32 Nassau street, New York.

—The German Liederkrantz and Arion gave a fine concert on Saturday afternoon, at Steinway Hall, in honor of the centennial commemoration of the existence of the German Society of New York. The part-songs, extremely well rendered, were conducted by Messrs. Heimendahl and Van der Stucken. Mr. Armin Schotte, the blind organist, gave a fine performance on the organ of a prelude composed by himself for the occasion.

—James Barton Key announces that the Cambiaggi-Sieni Italian Opera Company, of Milan, will give a season of Italian opera at the Star Theatre, under his management, beginning on October 21. The prices for seats will be \$2.50. Giannini, once a baritone, now the tenor who took San Francisco by storm, will be the central star of the performances. Damarini is the principal prima donna and Vilmont the baritone.

The orchestra will be large, and it is stated that many of the instrumentalists who played under Arditi last year have been secured. A part of the chorus has been engaged in this city, and has begun rehearsing. The new scenery is being painted by the scenic artists of the Star and Wallack's Theatres. The ballet divertissement will be led by Mme. Bonfanti. Four performances will be given each week, beginning Tuesday, October 21, and the programme for the first two weeks is as follows: October 21, "Aida;" October 22, "Trovatore;" October 24, "Rigoletto;" October 25, "Faust;" October 27, "Ernani;" October 28, "Norma;" October 30, "Il Guarany;" October 31, "Lucia." Among the subscribers are Messrs. W. R. Travers, A. Wright Sanford, J. D. Cheever, William K. Soutter, R. L. Cutting, Jr., Herman Oelrichs, Eugene Dewey, W. B. Cobb, W. A. Potter, M. J. O'Brien, Edward R. Chase, J. H. De Mott, W. H. Henriques, and Salvador de Mendonca.

—The new Music Hall at St. Louis will not be ready for opening until about the middle of February. The work inside will be of a very elaborate and beautiful character. The paneling and frescoing will be ornate, and will take a long time to perfect. An effort will be made to have the hall sufficiently advanced by November 18 to allow of its being occupied by the Cattle Growers' Convention. The Musical Festival, which will be the official opening of the hall, will come off in the spring.

—Koster & Bial's place of amusement was crowded with auditors on Sunday night. A new feature of the programme was Offenbach's "Monsieur Choufleuri," in English dress. Misses Louise Lester and Sophie Hummel and Messrs. Bell, Mansfield and Hogan gave a pleasing interpretation of the work. "Die Schöne Galathea" was repeated. Miss Josie Marshall, "the magnetic wonder," got a "heavy purchase" on a cane and an umbrella, and made certain experimenters dance about as they pleased.

—F. B. Murtha, who has become sole manager of the New Park Theatre, proposes to devote his energies to light opera, and an elaborate revival of Offenbach's master work, "La Grande Duchesse de Gerolstein," will be his first production. Handsome scenery, costumes which Mr. Murtha says will cost \$5,000, and a chorus and ballet comprising one hundred persons will make this representation notable in a certain way. The performance will be in English, and it is understood that Miss Catherine Lewis will be the *Duchess*.

—Pike's New York Opera Company left Rochester on Thursday with a number of unpaid hotel bills. The organization was in straightened circumstances, and it is reported went to pieces at Lyons on Friday. Miss Jeannie Winston is a member of the company. Both of the Rochester theatres have been doing a poor business since the season opened. No attraction has yet drawn large houses. The Dime Museum and the four big skating rinks, however, are doing a flourishing business. Emma Abbott opened an engagement on Friday night in "Lucia Di Lamermoor."

—The directors of the New York Philharmonic Society announce that Mme. Fursch-Madi has been engaged for the first concert, which takes place on Saturday, November 15, and that Brahms's new Symphonie No. 3, in F, will be performed on the same occasion. The prices of subscription tickets for six concerts are: Parquet, from A to N, \$10; parquet, from O to T, \$8; balcony, first four rows, \$10; balcony, last four rows, \$8; boxes on first tier, first row, containing four seats, \$50; boxes on first tier, second row, containing four seats, \$44; artist boxes, containing four seats, \$50; seat in mezzanine boxes, 102-119, inclusive, \$10; seat in mezzanine boxes, 101 and 120, \$8; reserved seat in family circle, \$8.

The prices of subscription tickets for six public rehearsals are: Parquet, from A to N, \$8; parquet, from O to T, \$6; balcony, first four rows, \$8; balcony, last four rows, \$6; boxes on first tier, containing four seats, \$40; seat in mezzanine boxes, 102-119, inclusive, 8; seat in mezzanine boxes, 101 and 120, \$6; reserved seat in family circle, \$6.

—The announcements for the approaching series of Philharmonic concerts in New York and Brooklyn have appeared. The entertainments in this city will occur as usual at the Academy, and are to include six concerts and as many prefatory afternoon rehearsals, which are to occur, as heretofore, on the day previous to the concerts. The performances are to take place on Saturday evenings, and the dates are as follows: November 15, December 13, January 10, February 14, March 14 and April 11. In the first concert Mme. Fursch-Madi will be heard as the

soloist. The series of Brooklyn events will embrace eight concerts, eight public rehearsals, to occur on the afternoon preceding each concert, and six matinees. The dates set for the concerts are November 8 and 29, December 20, January 17, February 7 and 28, March 21 and April 18, all of which fall on Saturday. The matinees are announced for the following Wednesdays: November 19, December 10, January 7, February 11, March 11 and April 8. The name of the soloist for the first concert has not yet been disclosed, but it is promulgated that the list of orchestral works will consist of Schubert's symphony in C, No. 9, a new scherzo by Dvorak, and some music from "Parsifal" and "Die Götterdämmerung." The methods of securing seats for both the New York and the Brooklyn performances are familiar to all persons interested in these affairs, and are the same as in the past.

Personnel of the German Opera.

THE opera season will commence at the Metropolitan Opera House on November 17, and will continue for thirteen weeks. Tickets will be ready for delivery on November 1.

The company which is to appear in German opera at the Metropolitan Opera House, under the direction of Dr. L. Damrosch, is as follows: Sopranos—Mme. Materna, from the Imperial Opera House, Vienna; Mme. Schroeder Hanfstaengel, first soprano from the Frankfurt Opera House; Mlle. Bely, first soprano Hamburg Opera House; Mme. Krauss, first soprano Bremen Opera House; Mme. Robinson, dramatic soprano, Rotterdam; Mlle. Slack, Opera House, Prague; Mlle. Stern, Opera House, Berlin. Contraltos—Mlle. Marianne Brandt, first dramatic mezzo-soprano and contralto Imperial Opera House, Berlin, and Mlle. Gutjar. Tenors—Herr Anton Schott, formerly Royal Opera, Hanover; Herr Udvardi, first tenor, Opera House, Buda-Pesth; Herr Kemnitz, Royal Opera House, Hanover; Herr Tiferro, Opera House, Leipzig. Baritone—Herr Adolph Robinson, high baritone, Kroll's Opera, Berlin; Herr Alois Blum, Royal Opera, Wiesbaden; Herr Staudigl, Ducal Opera House, Karlsruhe. Basses—Herr Koegel, Opera House, Hamburg; Herr Wolff, Berlin. Assistant Musical Director—Herr Goetz, Berlin Opera House. Chorus Masters—Lund and Reichelt. Stage Manager—Herr Hock, Hamburg. The orchestra will be from the Symphony Society.

Sacred Musicians of the XIXth Century.

THE CARTER FAMILY.

THE Carter family presents a unique example of hereditary talent. There are four brothers, all born in London—John, 1832; George, 1835; Henry, 1837; and William, 1839. Their father was a London organist, and so much of an enthusiast that he put the hands of his eldest boy on a small church organ before he had lived half a day. At the age of six years each boy had to play a response in church, and at seven, to play all the hymn tunes, chants and easy music. At eight or nine, each son had a church position, and during the week officiated as deputy whenever opportunity offered. As singers or violinists they were connected with various choral societies in London, and under Costa, Goss and others became familiar with oratorio and church music and composition.

In later years one joined the Royal Academy of Music, another studied the pianoforte under Pauer; another, composition with Heller and Kiel, and organ with Haupt. One of the most interesting positions held by the brothers was that held by the great Handel himself, at Whitechurch, or Little Stanmore, Middlesex, where the Duke of Chandos formerly had the most complete organization and the most gorgeous estate of his time. On Whitechurch organ, Handel composed his first oratorio, "Esther;" and William Powell, the "harmonious blacksmith," lived in the neighborhood.

In 1853, John, the eldest of the four brothers, was appointed organist of the English Cathedral at Quebec, and was soon joined by his brother Henry, and not long afterward the then only cathedrals of Canada—Quebec, Montreal and Toronto—heard at the same moment the three London brothers conduct their church services, George having followed his two brothers across the Atlantic. About this time Henry conducted a performance of Haydn's "Creation," which was memorable as the first performance of an oratorio in Canada.

In 1858, William, who was organist of St. Helen's, Bishopgate, the only church that stood the great fire of London, made an exchange for one year with Henry from Quebec, but with this exception has been a constant London resident, and has become famous with his sacred oratorio "Placidia, the Christian Martyr," published by Novello, Ewer & Co., and other works, given at the Albert Hall and Crystal Palace.

John remains in Toronto, George in London, and Henry has served successively in Boston, Providence, Trinity Church, New York, the Cincinnati College of Music, and Plymouth Church, Brooklyn, and to Americans is the best known of the brothers.

George has, during the last few years, composed enormously, having produced cantatas, Italian operas and a variety of secular works. One of his best works is the "I Love the Lord" (Psalm cxvi., Bible version), composed in the form of a symphony cantata, the different symphonic movements being separated by choral movements to the words of the Psalm. Among his latest large compositions is a "High Festival Communion Service," which, in breadth of design, elaboration of detail and dignity of treatment, rises almost to the rank of a cantata or oratorio.

This service is in E major, and comprises the various liturgical movements used in the English Communion Service, and known as "Kyrie Eleison," "Credo," "Sanctus," "Benedictus Qui Venit," "Agnus Dei" and "Gloria in Excelsis."

He has also published a cantata, entitled "Evangeline," built on Longfellow's poem, and has in his study one on Longfellow's "Golden Legend." All the brothers have composed organ and church music. During Henry's occupancy of the Trinity Church organ he composed an anthem, almost great enough to be called a cantata, entitled "God who at sundry times." It is in four movements—an opening chorus, a quartet, a tenor solo and a final fugued chorus, with full orchestral accompaniment.—*Frank Leslie's Sunday Magazine.*

Third Universalist Church Organ.

THE new organ of the Third Universalist Church of this city (West Eleventh street, between Sixth and Seventh avenues), was opened on last Thursday evening with a fine concert, given by the following artists: Vocalists—Miss Kate Percy Douglas, soprano of the Church of the Divine Paternity; Mr. Edwin A. Summers, tenor, late of the Clara Louise Kellogg Concert Company; Mr. Alexander Irving, baritone, of St. James's Protestant-Episcopal Church. Organists—Miss Lizzie S. Ackerson, organist of the church; Mr. Edward G. Jardine, builder of the organ. Accompanist—Mr. L. Weinstein, organist of St. Andrew's Church.

The following is the scheme of the remarkably fine instrument, built by George Jardine & Son:

Compass of great organ, CC to A; compass of swell organ, CC to A; compass of pedal organ, CCC to D. Great Organ—1. Open diapason, metal, 8-ft. tone; 2. Melodia, wood, 8-ft. tone; 3. Stopped diapason, bass, wood, 8-ft. tone; 4. Gamba, metal, 8-ft. tone; 5. Principal, metal, 4-ft. tone; 6. Flute harmonic, metal, 4-ft. tone; 7. Piccolo, metal, 2-ft. tone. Swell Organ—1. Open diapason, metal, 8-ft. tone; 2. Clariana, metal, 8-ft. tone; 3. Clarinet flute, metal, 8-ft. tone; 4. Aeolina metal, 8-ft. tone; 5. Violino, metal, 4-ft. tone; 6. Flageolet, metal, 2-ft. tone; 7. Trumpet, metal, 8-ft. tone; 8. Tremulant. Pedal Organ—1. Bourdon, wood, 27 pipes. Couplers—1. Swell manual to great; 2. Great manual to pedal; 3. Swell manual to pedal. Accessories—1. Forte combination to great; 2. Piano combination to great; 3. Bellows.

This organ is divided and built on the new open style, displaying the pipes symmetrically grouped and tastefully decorated. The stops are voiced, producing great purity and sweetness of tone. The action is on Jardine's simplification system, avoiding friction and noise, notwithstanding the necessary complication of a divided organ.

FOREIGN NOTES.

....Wagner's "Rienzi" has obtained a great success at Milan (Teatro Dal Verme).

....Wagner's "Flying Dutchman" has been translated into Danish, and has met with great success in Copenhagen.

...."Il Folletto di Gresy," one of Petrella's best operas, has been revived at Mantua. It is the same plot as Auber's "La Part du Diable."

....Ernest Reyer's "Sigurd" will at last be performed in France. Much has been said about this work, and it is unquestionably a noble production. Lyons is the favored city.

....The musical success of the Covent Garden promenade concerts has been won by an awkward-looking Italian girl, aged about 16 years, who played Saint-Saens's difficult G minor concerto.

....Mr. Jahn, director of the Grand Opera House, Vienna, has abolished the *claque*. His example should be followed by the director of the Grand Opera, Paris. The practice is stupid, annoying and absurd.

....The piano epidemic is increasing at an alarming rate in Europe. At the recent examination for admission to the primary department of the Vienna Conservatory, as many as 200 young ladies were refused admission.

....In one corner of a poorly lighted rear room on the fourth floor of a house in Salzburg stands a bust of the author of "Don Giovanni," on the base of which is inscribed in four languages, "Mozart's cradle stood here."

....Special preparations are being made at St. Petersburg for the 100th representation of M. Rubinstein's opera "The Demon," which is to be performed by the same artists who filled the chief parts in the original performance of the work on January 1, 1875.

....It is remarked in England as a sign of the times that at the recent musical festival at Worcester there was a notable falling off in attendance on the day on which "The Messiah" was given, while the two novelties, "The Redemption," and Dvorak's "Stabat Mater" proved to be very popular.

....A new symphony by Felix Mendelssohn Bartholdy has recently been found in Breslau. The manuscript bears the inscription: "A gift of the composer to his friend Moserius, March, 1825. Symphony in F minor by Felix Mendelssohn Bartholdy." The work is scored for string-orchestra, and the first and third movements are said to contain some of the composer's best ideas and the treatment, considering that Mendelssohn at the time of writing this work was only sixteen years old, remarkably fine.

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THE MUSIC TRADE.

THE article which appeared in THE MUSICAL COURIER of September 24 in reference to Messrs. Mellor, Hoene & Henricks, Pittsburg, Pa., has called forth a communication from that city, addressed to us, which enters in detail into the private business affairs of said firm, and also of the firms of Mr. Samuel Hamilton and Messrs. Kleber & Brother. We deem the publication of said communication outside of our province, as it will only tend toward controversy and the dissemination of bad feeling, which we do not care to foster.

It seems that the special point at issue is the number of Hardman pianos sold by Mellor, Hoene & Henricks per annum. We have ascertained from reliable sources that this firm has sold over 700 Hardman pianos since the agency is in its hands, a period covering three years and nine months.

As the sales of a piano usually increase in proportion to the length of time it is controlled by any one prominent firm, and as Messrs. Mellor, Hoene & Henricks are unusually energetic in pushing the Hardman, we believe it possible for that firm to sell about such a number of Hardman pianos per annum now, taking the past sales as a basis.

It would be contrary to our principles to investigate the subject in such detail as is required by the communication referred to. Private business matters, especially those referring to the transactions of honorable firms in the music trade, are not proper subjects for publication, at least in the columns of THE MUSICAL COURIER.

The Swindler and Forger.

AT Pittsfield, Mass., Altoona, Pa., and Oswego, N. Y., the swindler whose description appeared in last week's MUSICAL COURIER was on his successful tour, although he runs the risk now of being captured at most any moment.

He appeared in the warehouses of Wood Brothers, Pittsfield, Mass., on or about September 26, with catalogues of Messrs. Guild, Church & Co., Boston, Mass. A letter in a "Guild" envelope was there addressed to him, and as Messrs. Wood Brothers had been called upon by Mr. T. U. Eaton in the interests of the "Guild" piano, and as the swindler seemed to have been posted to a reasonable extent, even to a knowledge of the former negotiation, his request to have a \$50 check of Guild, Church & Co. cashed was readily granted. Mr. Wood accompanied him to the First National Bank of that town, where the money was paid after the check had been indorsed by Wood Brothers.

We met one of the Messrs. Wood in Boston last week, and the description given by him is the same heretofore given by others who have been victimized. The Wood case is in the hands of the State Police of Massachusetts, but we do not believe that he is in that State at present, for the following communication shows that he is probably in this State:

Editors Musical Courier:

ALTOONA, Pa., October 6.

I notice an article in your issue of October 1 in reference to a forger and swindler by the name of Mr. Smith. The same party called on me two days before your paper arrived. There was a letter addressed to J. S. Rogers, general agent, and it was in one of the envelopes of the Schomacker Piano Company, Philadelphia. The letter had been here a few days. The chap called and asked for Mr. Ebert, after which he inquired if there was any mail for him. He went on to represent the Schomacker Piano Company and asked me to make some arrangement, after which he left and returned the second time, showed me a telegram saying that he should make same arrangement; also that the letter contained a check and that I would see to having it cashed. I did so, and am stuck. Had I received your paper a little sooner I would have caught the chap. He left on train for the East, and likely branched off at Harrisburg, for he inquired considerably the way to Williamsport, and the trains did not suit the time he wished to make. He is about five feet ten or eleven inches high, rather thin, weighs about 140 to 150 pounds, dark complexion, mustache and dark hair. One reason why I caught on is, that I did sell that make of piano several years ago, and thought it was all right when the letter was here ahead of him. He must have got well posted at Philadelphia, as he seemed to have a knowledge of business transactions of the company, even knowing where some of the Schomacker pianos had been sold over fifty miles from here. The telegram was a well-planned job. He is likely in New York State by this time.

I am willing that the following reward be added to that of any other dealer who may have been caught. Yours,

J. W. EBERT.

\$50 Reward!

For the arrest of J. S. Rogers, age about thirty-five years, dark complexioned, about five feet eleven inches high; weight, about 140 to 150 pounds; dark hair and mustache; seems to be the same man who gave his name as Mr. Smith to Mr. A. W. Powers, the piano dealer at Burlington, Vt., and swindled him.

J. W. EBERT, Altoona, Pa.

The swindler must have come to New York city immediately after he swindled Ebert, for he called about that time at the warehouses of Messrs. Sohmer & Co., asking whether the firm could recommend a reliable piano repairer near Oswego. Mr.

Sohmer recommended Messrs. Peck & Schilling, of that city. He then asked for one of the firm's letter-heads and envelope, to instruct, as he said, his sister about the repairs.

How he operated is shown by the following letter:

OSWEGO, N. Y., October 7.

Messrs. Sohmer & Co., New York:

GENTLEMEN—We have been swindled to-day by a party representing himself to be your general agent to the amount of \$75.

We cannot tell you just now his proposition; but the consequence was we gave him an order for four pianos. He pretended to have received instructions from you by this morning's mail. Also your check for \$75, dated October 4.

He had everything so straight. He knew that our Mr. Peck had never dealt in the Sohmer pianos, and was well supplied with your catalogues. After giving this swindler our check for \$75, we requested our bank to send you a telegram if, as your answer was, to the effect that you have no party by the name of Williams on the road. We have your check for \$75. It is a good imitation, if we recollect your handwriting. Yours, respectfully,

PECK & SCHILLING.

Peck & Schilling placed the matter in the hands of the police, who have issued the following notice:

OSWEGO, N. Y., October 7.

A man giving the name of A. Williams, claiming to be agent for Sohmer & Co., New York, about six feet tall, dark complexion, mustache and whiskers of a four weeks' growth, wore a dark overcoat, high felt hat, and pants with stripe running down. Detain him and notify me by telegraph. He is a swindler.

JOEL A. BAKER, Chief of Police.

We understood, yesterday, from Mr. Herman Leiter, of Leiter Brothers, Syracuse, N. Y., that the trade in that city had received notification from the police to report at once at headquarters should the swindler make his appearance. Before Messrs. Leiter Brothers received this notice, the swindler called there representing himself as the agent of the Clough & Warren Organ Company. He could accomplish nothing, however.

On the same day that he called at Sohmer & Co.'s warehouses he dropped into various other piano warerooms, in some of which he secured catalogues, &c. Among the places he visited was that of Ernest Gabler & Brother. Mr. Wiegand attended to him and as Wiegand was suspicious and cautious at once, the swindler could not even secure a catalogue, although he tried his utmost. We expect at most any moment to hear of his arrest.

The Varnish Monopoly in Boston.

A PERSONAL REMINISCENCE.

THE issue of THE MUSICAL COURIER, of September 3, contained this item:

We have recently heard complaints from Boston piano houses in reference to the poor quality of the varnish furnished them, and their inability to use it. As one firm expressed it: "We would not varnish our back fence with such stuff." If there is one thing a piano manufacturer should be careful in purchasing, it is varnish; for dealers usually pay as much attention to the polish, finish and external appearance of a piano as they do to its tone, and there are more complaints received by piano manufacturers on account of the varnish than on any other account.

The name of the firm selling the varnish was given to me in several instances, but I refrained from mentioning it, as I did not deem it proper. Several weeks after the publication of the above item, I understood that A. W. Strauss, of the firm of A. W. Strauss & Co., Boston, was anxious to see me, and during my last visit to Boston I found Strauss's card in various offices, coupled with the request that I should call to see him.

I called last Saturday, and Strauss, referring to the above item, demanded a retraction of the same. I told him that neither his nor any other person's name was mentioned in the article; that it was merely an abstract statement conveyed to me by persons intensely interested, and that I particularly avoided the mention of a name.

"Then," said Strauss, "I want you to get into my buggy and drive around and see my customers."

"That is impossible," said I. "In the first place, I do not care to be seen with you visiting one piano or organ wareroom after another; and in the second place, I consider your demand impudent and unreasonable. I am the judge as to the manner of conducting THE MUSICAL COURIER items, and I would, under no circumstance, accede to such a demand."

Strauss repeated the demand. I told him quietly that it would not be to his interest to travel about with me, and that if I unconsciously had damaged him, I would visit the various firms and ask the purchasing member of each if the varnish sold by Strauss proved satisfactory.

"And," said I, "that is all I can do or will do. I cannot conceive how you can attribute the statement to yourself. I did not mention any names."

"Well," said Strauss, "I know of every barrel of varnish sold to Boston piano or organ firms. I have that all arranged. I have admission to every piano and organ factory from garret to cellar, and when I drive about in my buggy I often pick up a workman and save his car-fare, and, of course, I do not close his mouth. These workmen will speak, and so I find out [Strauss did not say "ascertain"] exactly what goes on in every factory."

"Very well," said I, "if you know all about these factories, if

you have a monopoly of the varnish trade here, I am sorry to hear it. I visit all these firms and find that Valentine, Brooks and others sell varnish in Boston, and that is proper. I do not think it conducive to the welfare of the trade to depend upon any one firm, and I shall make it a personal matter to instruct every piano and organ manufacturer in this city to put a stop to such a system. I do not consider it proper for you to be in collusion with workmen in any factory. Sell your varnish on its merits, and do not attribute the above article to yourself."

This candid opinion seemed to have had a terrible effect on Strauss, for he used such horrible language that I find it impossible to publish the same. And such is the varnish monopoly in Boston.

M. A. BLUMENBERG.

The Suction Bellows in Reed Organs.

IN the report of M. Mahillon on the Amsterdam Exhibition appear the following paragraphs:

"In the construction of the *orgue expressif* two systems are found actually in existence—that is to say, the American system, where the vibration of the reed is produced by suction of wind, and the European system, where the reed oscillates by wind-pressure.

"The idea to apply suction, one of the modes of impulsion of the accordion reed, to the reed of the *orgue expressif* is, it appears, due to the firm of Alexandre, *père et fils*, of Paris. Introduced to America, this novel combination was adopted by Mason & Hamlin, who, about 1860, adapted it to an instrument which they called the American organ. Such was its success, that not only is it at the present time almost solely in use across the Atlantic, but after its introduction into Europe it, especially in England, made rapid strides."

It is an error, we think, to credit to Mr. Alexandre the first application of the suction bellows to reed organs. The Mason & Hamlin Company have in their possession the original patent issued by the United States Government to Aaron Merrill Peaseley, in 1812, for what he styles "an improvement in organs," which was, so far as we know, the first large keyed instrument in which the tones were produced by reeds. In the description of his invention Mr. Peaseley explicitly states that either a force bellows, or a suction bellows may be employed. The idea of the suction bellows in reed organs was, therefore, clearly American.

The Shoninger Uprights.

THE latest circular issued by the B. Shoninger Organ and Piano Company, of New Haven, Conn., contains the following:

For thirty-four years we have, as manufacturers of musical instruments, ministered skillfully to the pleasures of the votaries of the Musical Muse, and our instruments have been and are fondly cherished by thousands throughout the civilized world. What a thrilling and varied history, could the record of each instrument made by us be known, which has been a source of joy in the many households throughout the world.

After these long years of catering successfully to a music-loving people, it is with feelings of pride that we now call attention to the ultimate outcome of our assiduous labors. We have succeeded, after many years of studious endeavors, in producing a magnificent grand upright silver bell piano, consisting of thirty bells tuned in perfect harmony with the strings, which is the crowning feature of modern musical science, inasmuch as it is the only piano in the world in which we find blended the artistic union of a magnificent chime of bells with the strings.

It is without a rival, and is pre-eminently the most perfect grand upright, seven and one-third octave piano in the world, and is manufactured exclusively by us.

The case is of rich rosewood or mahogany, constructed with exacting care and without a blemish. The action and interior mechanism are absolutely perfect and faultless, the materials being the best the market affords and the instrument constructed by the very highest mechanical skill. They will last a lifetime, and like a Cremona violin improved by age.

A CHIME OF BELLS.

As stated, in addition to the strings we have a perfectly tuned bell to each string used with the bells, which gives a variety of effect to what always has been a monotony of sound in pianos as they have been and are made by other manufacturers. These bells are arranged with an extra pedal to be thrown on and off at will by the performer. They make a most pleasing change, and give a variety to the music. The piano can be played either with or without the bells.

Beatty Owes Him \$75.

NEUTRAL, CHEROKEE CO., KAN., Sept. 27, 1884.

Editors Musical Courier:

ON the first of past April I sent \$75 in a draft from Baxter Springs for one of Beatty's Beethoven parlor organs, Italian (?) case, and have written several times, but always to be answered by him that the organ would come; but it has not come, and a man in Columbus last week told my wife to write to THE MUSICAL COURIER and we would get it. Now, if you can help us out, please do so and oblige,

JAMES H. CHUBB.

Mr. Daniel F. Beatty, who failed, is succeeded by the Daniel F. Beatty Organ and Piano Company, of Washington, N. J. This company promises to pay Mr. Beatty's obligations, and Mr. Chubb should send his claim to that company.—[EDITORS MUSICAL COURIER.]

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

AUGUSTUS BAUS & CO.,

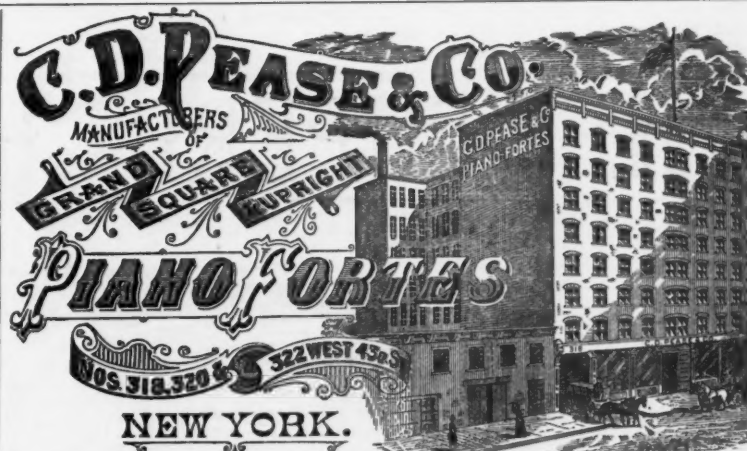
HIGHEST STANDARD OF EXCELLENCE. LOWEST POSSIBLE PRICES.

Correspondence solicited. Agents wanted everywhere.

WAREROOMS: No. 26 WEST TWENTY-THIRD STREET, NEW YORK.

PIANOFORTES.

Known everywhere, and sold by the trade as in all respects first-class instruments.

**DECKER BROTHERS'**

MATCHLESS

PIANOS

33 Union Square, N. Y.

MUNROE ORGAN REED CO.,

— MANUFACTURERS OF THE —

MUNROE PATENT ORGAN REED,

And Dealers in all kinds of Organ Material,

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EDWARD SCHUBERTH & CO., — 23 — UNION SQUARE, NEW YORK.

Music Publishers, Importers and Dealers.

All the Latest Publications. Complete Depots of the celebrated Cheap Editions of STEINGRABER, Leipzig; C. F. PETE'S Leipzig; HENRY LITOLFF, Brunswick; ENOCH & SONS, London; JUL. SCHUBERTH & CO., Leipzig (Edition Schubert); J. G. COTTA, Stuttgart; BREITKOPF & HAERTEL, Leipzig (Volks-Ausgabe), etc., etc. Catalogues sent free upon application.

FISCHER

ESTD 1840.

PIANOS

RENOWNED FOR TONE & DURABILITY

J. & C. FISCHER PIANOS.

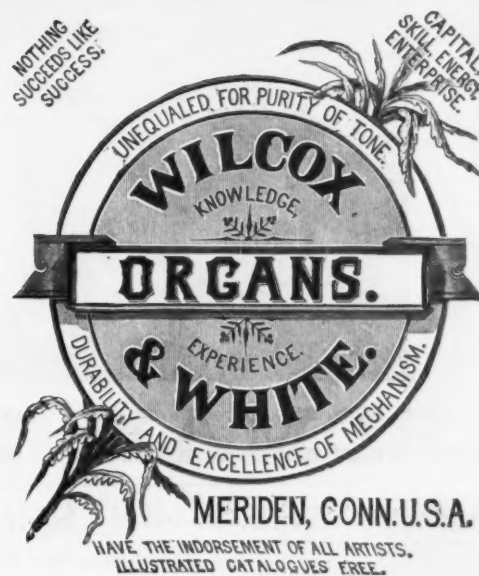
GRAND, SQUARE and UPRIGHT.

— OFFICES AND WAREROOMS: —

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**60,000**

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MERIDEN, CONN. U.S.A.

HAVE THE INDORSEMENT OF ALL ARTISTS. ILLUSTRATED CATALOGUES FREE.

Represented only by the old-established and staunch dealers throughout the Country, which fact is sufficient proof that the instruments are appreciated.

Mason & Hamlin.

THE latest illustrated catalogue of the Mason & Hamlin Organ and Piano Company is just off the press. It is by all means the most complete catalogue ever issued by the company, combining not only all the attractive features in former catalogues, but also an index which will be found exceedingly practical for agents and dealers. The company has also issued an October trade circular, from which we extract some of the most salient points:

MASON & HAMLIN PIANOS.

EXQUISITE QUALITIES OF TONE—THEY STAND IN TUNE—CAN BE TUNED EXACTLY—ARE VERY EASILY TUNED—GENERAL EXCELLENCE.

Experience with our pianos, and opportunity to test them by ordinary use, still confirm our confidence in them. They fully justify the claims we have made in their behalf. The new mode of stringing is a success. In the words of some of the best practical men of the country, and these men have no pecuniary interest in the system: "The most important improvement effected in many years." Indeed, results of experience are, on the whole, even better than we ventured to expect.

EXQUISITE QUALITIES OF TONE.

Especially is this true in regard to the quality of tone obtained; the most important matter in any piano. This is characterized by extraordinary purity and refinement; by freedom from mere noise. The vibrations of the strings are more exact, and the reflection of tone is more free than in pianos with the old wrest-pins, in which the iron pin is bolted to heavy wood supports. The tones are more clear, silvery, pure; and experience shows that this quality of tone stands well—showing less, not more, liability to deterioration than in wrest-pin pianos.

THEY STAND IN TUNE.

Results of experience also justify our claim that they will stand in tune extraordinarily; will not require tuning, on the average, one-quarter as much as pianos on the old system. We still have pianos which have been in use, and have not been tuned since the day they left our factory, eighteen months to two years since, and are yet in fair tune. Not that this is the case with all, or even the rule with them. At first, we expect our pianos will require tuning, until the stretch of the strings and fastenings is entirely got rid of. After that, they will "stand like rocks," as a distinguished piano maker admitted to us. Indeed, this is so evident that few will question it. No wood has a part in the holding of the strings, only metal; and the immovable character of this material is thoroughly known. Theory says that when the Mason & Hamlin piano gets settled, it must remain in tune; experience shows that it actually does so.

That this is not the case with the wrest-pin pianos we hardly need remind intelligent dealers in such instruments. We well know that manufacturers are in the habit of claiming that it is, but this is a mistake. The truth is that wrest-pin pianos do not stand as well in tune after a year or two as they do at first. The mere process of tuning tends to this result. The hold of the pins upon the wood becomes less instead of better, from the ordinary process of tuning. Every time a wrest-pin piano is tuned it is somewhat injured, from the turning the pins backward and forward, bending them, &c., as necessarily practised.

THEY CAN BE TUNED EXACTLY.

More accurate work can be done in tuning a Mason & Hamlin piano than is possible with wrest-pins. By a process having mathematical and mechanical exactness, the string can be brought to the precise pitch required at the first trial. There is no jump-

ing above the pitch and below it, until by something like accident, or the bad way of bending the pin, or forcing it down by enlarging its socket, something near the desired result is secured.

VERY EASILY TUNED.

It follows that the Mason & Hamlin pianos are much more easily tuned than those employing wrest-pins set in wood. No doubt some of our friends will question our correctness in this claim. We freely admit that the first pianos we sent out were not easy to tune. On the contrary, until the tuner got the knack of it, they were difficult. But this has been changed, and as now made the tuning is easier than the old method the very first time a tuner attempts it. Said one of the most experienced tuners in the country: "I can tune three of your pianos in the time it would take me to tune one made in the old way." Perhaps not all would find it as much easier as this, but the proof is abundant that they are a good deal easier to tune than wrest-pin pianos, while theory fully explains why it is so.

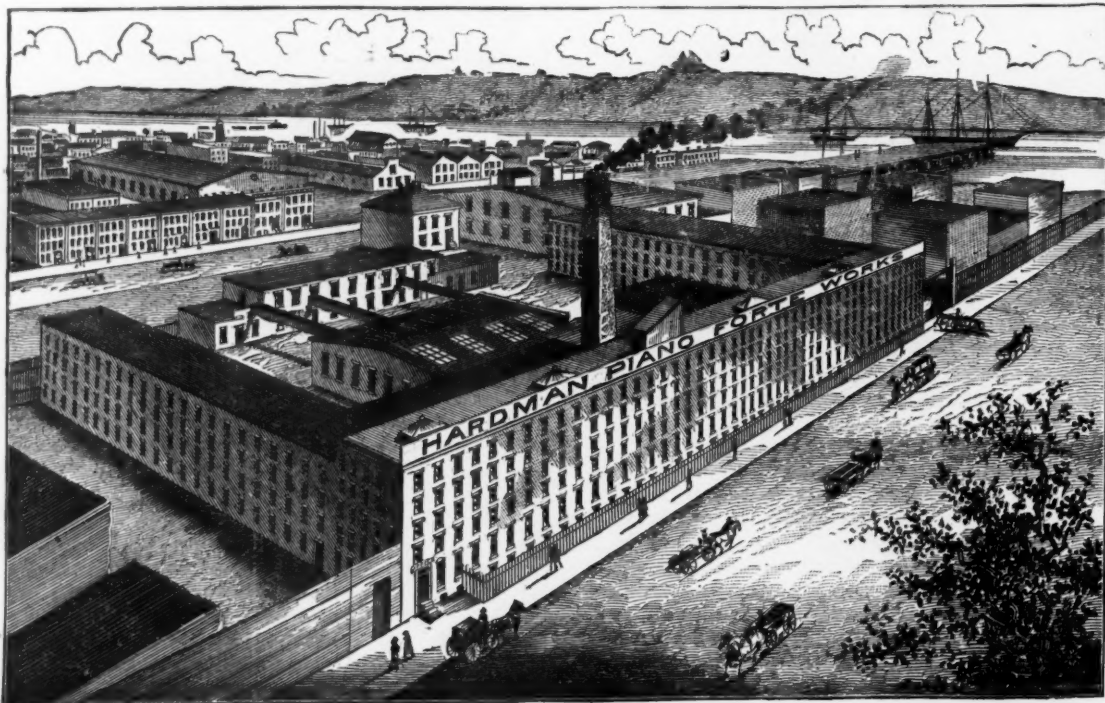
Yet we do not claim or believe that every tuner will find a piano on our system easier to tune the first time he tries. The mere fact that it is different, though easier, will sometimes make it more difficult at first to one who is thoroughly accustomed to the old way. One who has become accustomed to the difficulties which are inevitable in tuning a piano on the old system may at first be embarrassed by the very ease with which it can be tuned, with our method of stringing.

We repeat that the difficulties which were found to exist in tuning, as our pianos were first sent out, are now entirely obviated. Each string has its separate screw, by a whole revolution of which it is tightened or loosened one thirty-second of an inch; while the string remains exactly as it is set.

—The Hardman pianos received first premium at the Macoupin County Fair, where they were exhibited by Mr. George W. Chat-terton, Jr., of Springfield, Ill., and at the County Fair at Berwick, Pa., where they were exhibited by Gomer Thomas, Esq., of Danville, Pa.

THE "SUPERB" HARDMAN PIANO.

OFFICE AND FACTORY:
48th and 49th Streets, and 11th and 12th Avenues,
NEW YORK CITY.



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Apr 17/84

Perceval Lowell Esq
Genl Pass Agt - C.B. & N. RR
Chicago Ill.

My Dear Sir

I desire to express
to you and through you to the
other officers of the company
your respects my thanks and
appreciation of the interesting care
and attention shown and the
promptness with which every detail
of our journey from St Louis to
San Francisco and return back
to Chicago has been looked
after

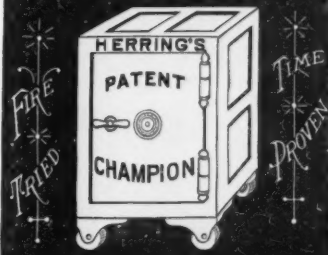
I can heartily recommend
all my friends to put
themselves in the care of the
Burlington RR whenever
they may be going west of
Chicago.

Yours very truly
Addeline Bates

Tenor. Concert, Oratorio, Vocal Instruction.
Address, Steinway Hall, New York

DEALERS IN PIANOS AND ORGANS.

HERRING'S



SAFES

HERRING & CO.,

251 & 252 Broadway, New York.



—Hamilton Brothers, Springfield, Ohio, have transferred their business to their mother.

—The "Briggs" piano received first premium at the Wayne County Fair, Lyons, N. Y.

—The manufacture of pianos will soon be begun by the Sterling Organ Company, Derby, Conn.

—The Hallett & Cumston pianos had the premium awarded at the Huron County Fair, Norwalk, Ohio.

—The A. B. Chase organ received the first premium at the Warren County (N. Y.) fair at Glens Falls.

—Mr. Keidel, of William Knabe & Co., Baltimore, was on a flying trip to New York and Boston last week.

—The automatic pianist, played by General M. D. Leggett, of Cleveland, Ohio, was invented by Professor Merritt Gally, of this city.

—Smith & Nixon, of Cincinnati, are now selling the Weber, Kranich & Bach, Kurtzmann, and the McCammon pianos, and the Burdett organs.

—Mr. F. J. Millette, formerly with the Ludden & Bates Southern Music House, Savannah, Ga., is now with the Root & Sons' Music Company, Chicago, Ill.

—The Loring & Blake Organ Company inform us that they are about to introduce into their Palace Organs a solo set of reeds having an entirely new and original tone, recently perfected by them.

—The London *Musical Opinion* and *Music Trade Review*, of October 1, says: "Mr. Ramsden, of Argyll street, W., and of Leeds, has returned from the United States, where he has been successful in introducing the vocation.

—Well, Mr. Ramsden was in Steinway's piano warehouses about October 1. We understand that the London music trade papers will soon introduce a "news" department. It is about time.

—According to the *Zeitschrift für Instrumentenbau*, there are in Germany 424 pianoforte manufacturing factories, employing 7,834 workmen, and turning out 73,000 instruments a year. Those exported represent a value of 19,000,000 francs, or about £760,000.

—In reply to the invitation of the W. W. Kimball Company, of Chicago, we will say that, as it reached us on Monday morning, we could not possibly be at the new music rooms of the company in Chicago on Tuesday at 8 P. M.; otherwise, we would have been only too happy to respond.

—The Paterson (N. J.) *Daily Press*, of Wednesday, the 1st inst., in speaking of the recital given by Constantin Sternberg, the pianist, says: "Mr. Sternberg used a Grand piano of the Behning make, and it proved to be an admirable instrument, and must have done much to establish a reputation in Paterson for the instruments of this reputable house."

—In answer to an inquiry from Boston in reference to the new action factory of Messrs. Stauch Brothers, we will say that the building proper has a front of 78 feet and a depth of 100. It has four stories and basement. Over 200 men are employed by

the firm in manufacturing pianoforte actions. A new addition will be added to the factory in the spring, which will be 25 x 50.

—Krakauer Brothers represent the Packard orchestral organs in this territory.

—Suit is pending in this city for \$17,500 against the estate of Albert Weber, instituted by Oliver Ditson & Co., of Boston, for money loaned. The demand for the payment of this sum and the refusal of Ditson & Co. to enter into any of the proposed agreements for a settlement with the creditors, caused Weber to remove the agency from that firm.

—The New York edition of the B. & O. Red Book is out, and a very cleverly compiled little volume it is. The scope of state information is somewhat larger than heretofore essayed in the Red Book series, and to attempt an enumeration of the contents in full would require considerable space. Suffice it to say that the publication is worth far more than the stamp and the trouble of forwarding one's address to C. K. Lord, Baltimore, the requisite for receiving a copy.

Of Great Importance.

THE attention of the piano and organ trade in this State is called to the following measure passed by the last Legislature, which went into effect on September 1:

CHAPTER 315.

AN ACT requiring contracts for the conditional sale of personal property on credit to be filed in the town clerk's and other offices. (Passed May 21, 1884.)

The People of the State of New York, represented in Senate and Assembly, do enact as follows:

SECTION 1. In every contract for the conditional sale of goods and chattels hereafter made which shall be accompanied by an immediate delivery and be followed by an actual and continued change of possession of the things contracted to be sold, all conditions and reservations which provide that the ownership of such goods and chattels is to remain in the person so contracting to sell the same, or other person than the one so contracting to buy them until said goods or chattels are paid for, or until the occurring of any future event or contingency, shall be absolutely void as against subsequent purchasers and mortgagees in good faith, and as to them, the sale shall be deemed absolute, unless such contract for sale with such conditions and reservations therein, or a true copy thereof shall be filed as directed in the succeeding section of this act.

SEC. 2. The instruments mentioned in the preceding section shall be filed in the several towns and cities of this State where the person to whom such property is so contracted to be sold if a resident of this State, shall reside at the time of the execution thereof, and if not a resident then in the city or town where the property so contracted to be sold shall be at the time of the execution of such instrument. In the city of New York such instrument shall be filed in the office of the Register of the city, and in the County of Kings in the office of the Register of said county. In the several cities of this State, other than the cities of New York and Brooklyn, and in the several towns of this State in which a county clerk's office is kept, in such offices; and in each of the other towns in this State in the office of the Town Clerk thereof; and such register and clerks are hereby required to file all such instruments aforesaid presented to them respectively for that purpose, and to endorse thereon the time of receiving the same, and shall deposit the same in their respective offices, to be kept there for the inspection of all persons interested.

SEC. 3. The conditions and reservations specified in the first section of this act, which may be in any instrument filed in pursuance of this act, shall cease to be valid against subsequent purchasers or mortgagees in good faith after the expiration of one year from the filing of such instrument, and as to them the sale shall then be deemed absolute, unless within thirty days next preceding the expiration of each and every term of one year after the filing of such instrument a true copy of such instrument, together with a statement exhibiting the interest of the person so contracting to sell such property in the property thereby claimed by him by virtue thereof, shall be again filed in the office of the clerk or register aforesaid of the town or city where the person to whom such property is so contracted to be sold shall then reside if such person shall then be a resident of this State, and if not, such resident then in the office of the clerk or register of the town or city where the property so contracted to be sold was at the time of the execution of such instrument.

SEC. 4. The clerks of the several towns and counties of this State in whose

offices contracts for the conditional sale of goods and chattels on credit are by this act required to be filed, shall indorse on every such instrument or copy so filed, the number thereof, and enter such number and the names of all parties to such instrument and the amount thereby required to be paid, and the future contingency or event required to occur before the ownership of the goods and chattels described therein, shall pass from the person contracting to sell the same, the time when such amount will be due and the date of the filing of such instrument or copy in the books kept in such offices for the entry of similar matters regarding mortgages of goods and chattels, and in like manner as in cases where such mortgages are so filed, except that the name of the person in such instrument contracting to sell shall be entered in the column of mortgagees, and the name of the person therein contracting to buy shall be entered in the column of mortgagors. For their services under this act such clerk shall receive the same fees they are now authorized to receive for like services in regard to mortgages of goods and chattels.

SEC. 5. A contract for the conditional sale of goods and chattels on credit filed as required by this act, may be satisfied and discharged of record in the same manner, so far as is applicable, as may mortgages of goods and chattel which may now be filed in the offices of town or county clerks.

SEC. 6. This act shall not affect any proceeding now pending, nor any transaction had before the passage of this act.

SEC. 7. This act shall take effect September first, eighteen hundred and eighty-four.

The effect of this act is that should an instrument be sold by the dealer A. to the purchaser B. on installments and should the sale not be filed as by the provisions of the above act, and should B. sell said instrument to C. it could not be recovered by A.

There seems to be a great deal of dissatisfaction on the part of dealers against this stringent act. We received the following complaint on the subject:

NORWICH, N. Y., October 1, 1884.

Editors Musical Courier:

A law was passed last month in this State which renders void all installment contracts unless filed same as chattel mortgages against subsequent purchasers and mortgagees.

By reading the law you will readily see the vast injury it will work in the piano and organ trade. Will you do the favor to the trade in general to lend the influence of your journal toward the repeal or at least the amendment of this law, making an exception of "pianos, organs and household furniture." Such an amendment we believe can readily be obtained by a united and proper effort.

Yours truly, L. & A. BABCOCK.

A \$20,000 Failure.

SHERIFF BENTLEY yesterday afternoon issued executions against the stock of pianos, musical instruments, &c., belonging to Arthur Uhlig, 411 Broadway. The execution was issued to satisfy judgments against him as follows: In favor of Joseph A. Billings, for \$771.25; George Steck & Co., for \$7,041.50; Henry Lindeman & Co., for \$3,086.33; and William Young for \$9,169.90. The sheriff's deputies were busy all yesterday afternoon in taking an inventory of the entire stock, assisted by a few of the creditors. The store will remain in the possession of the sheriff until Saturday, November 1, when a sale for the benefit of the creditors and to satisfy the judgments, will be held. The cause of the failure was attributed to the general depression of business.—*Milwaukee Sentinel*, October 11.

Communication.

NEW ORLEANS, October 2.

Editors Musical Courier:

I SAW some time ago in one of the papers that Mr. Beatty's business was being settled by those who had taken hold of it, and that organs and pianos were shipped to parties who had paid for them. Would you be kind enough to let me know if this is true, and if I am to expect, at some future day, an organ for the money we sent up.

Hoping to hear from you, I remain,
Very respectfully yours,

J. THEOP. HARANG,

166 Clio Street, New Orleans, La.

[As we understand it, the Beatty Organ and Piano Company intends to pay all such claims, either in cash or by furnishing an instrument. Write to the company.—EDITORS MUSICAL COURIER.]



PROF. M. GALLY'S Self-Playing

ORGANS and PIANOS

Real Music with EXPRESSION.

THE ONLY AUTOMATIC INSTRUMENTS WHICH PRODUCE IT.

Address M. GALLY, 76 Fifth Ave., New York.

WESSELL, NICKEL & GROSS

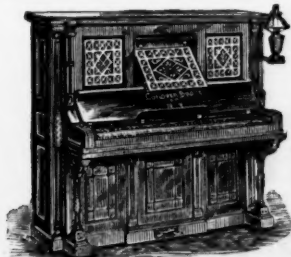
— MANUFACTURERS OF —

GRAND, SQUARE and UPRIGHT Pianoforte Actions,455, 457, 459 & 461 WEST 45th STREET;
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,
— NEW YORK. —

— ESTABLISHED 1843. —

WOODWARD & BROWN,**Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

**CONOVER BROS.**

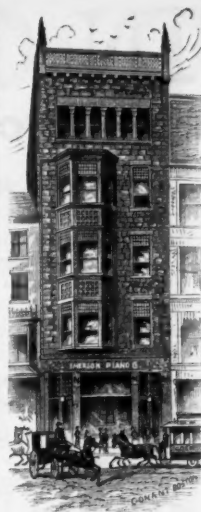
MANUFACTURERS OF

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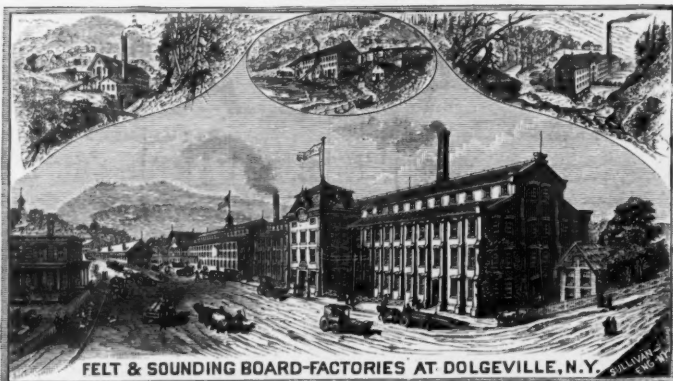
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